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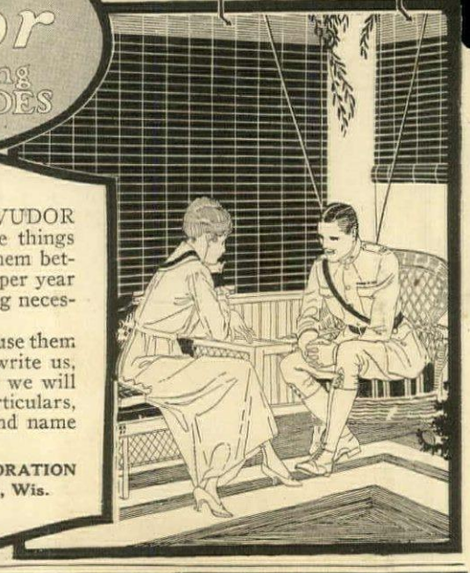

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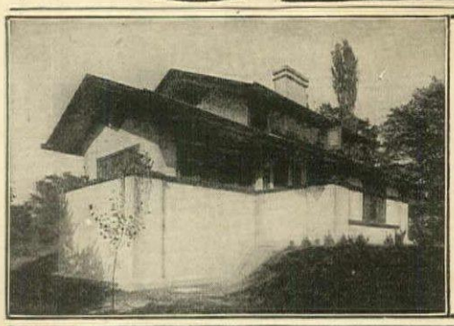

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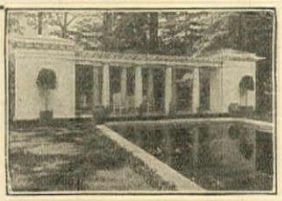

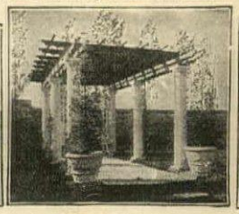

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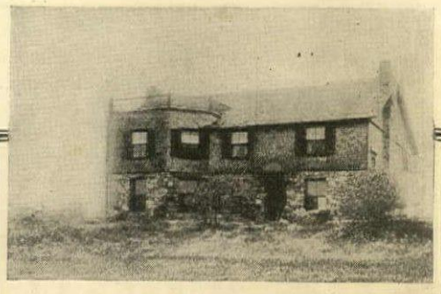

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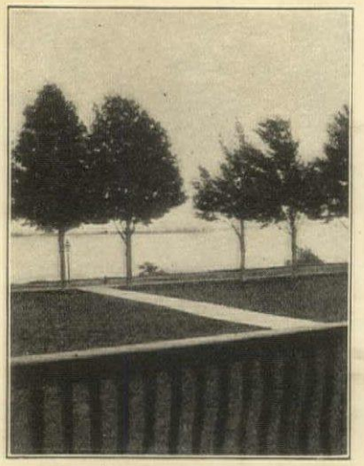

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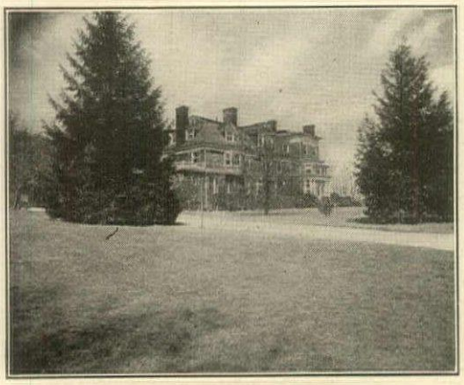

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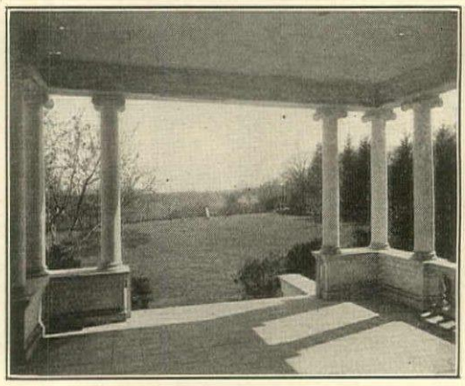

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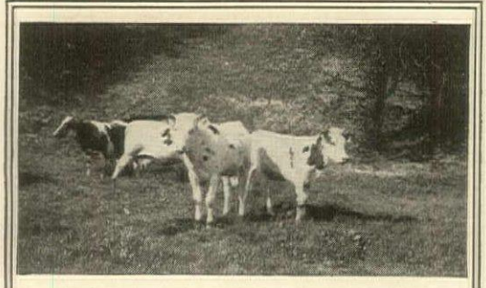

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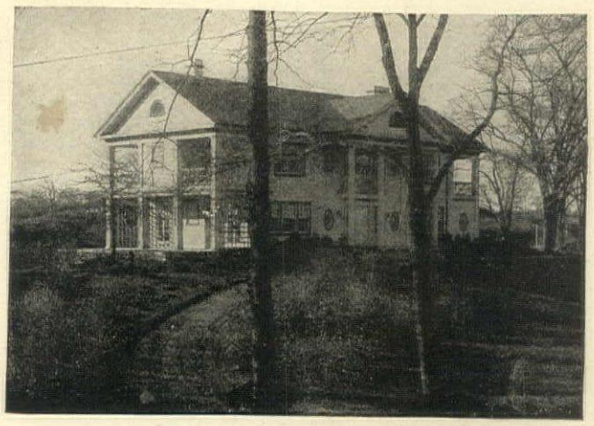

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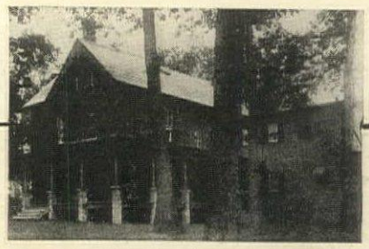

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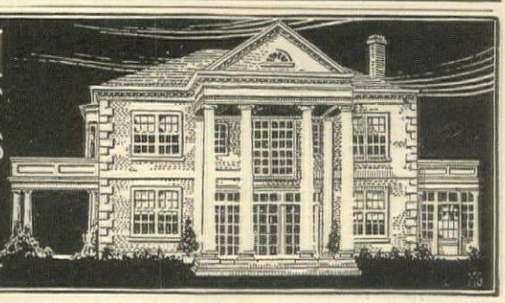

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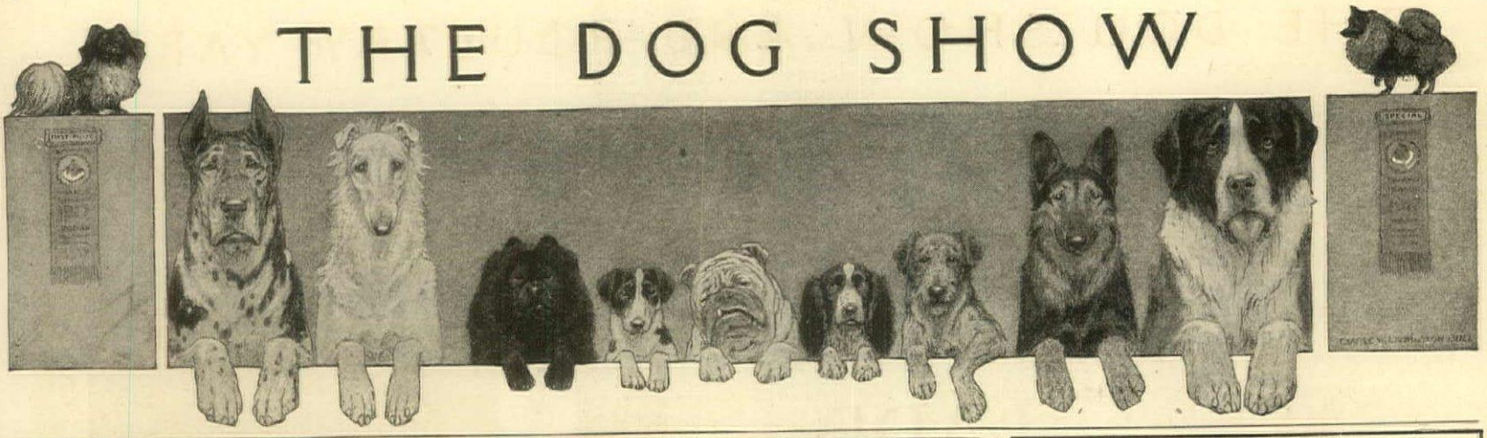

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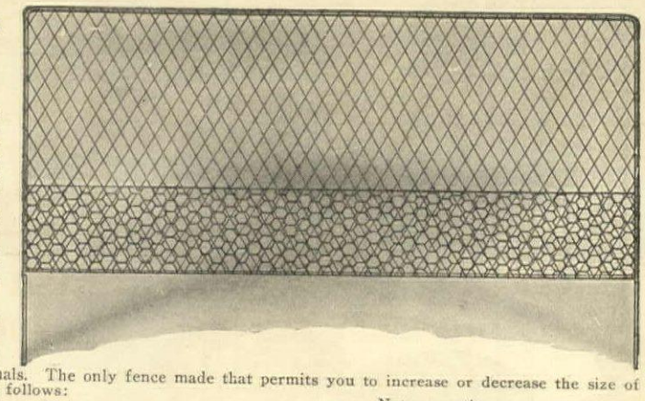

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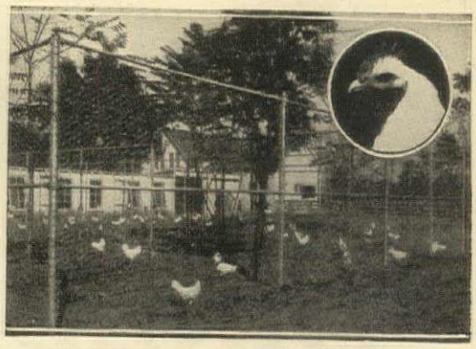

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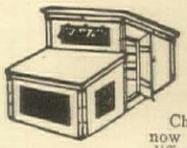

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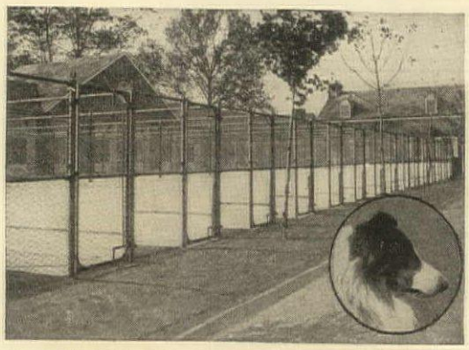

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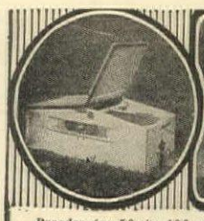

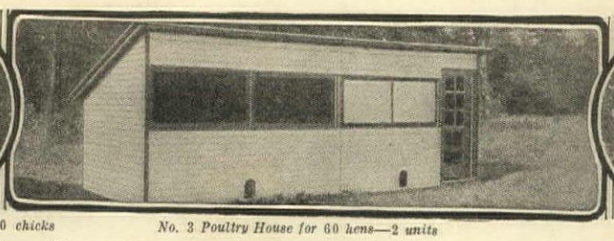

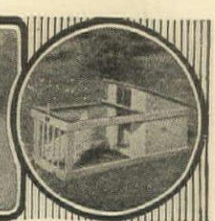

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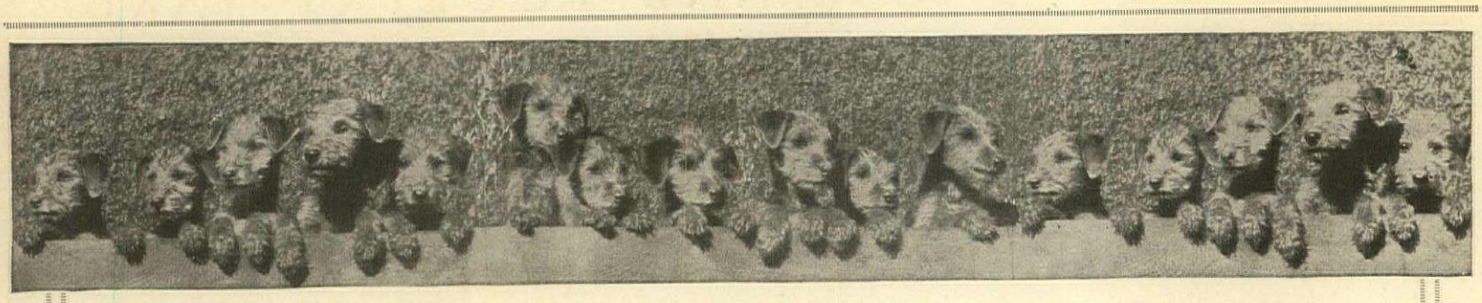

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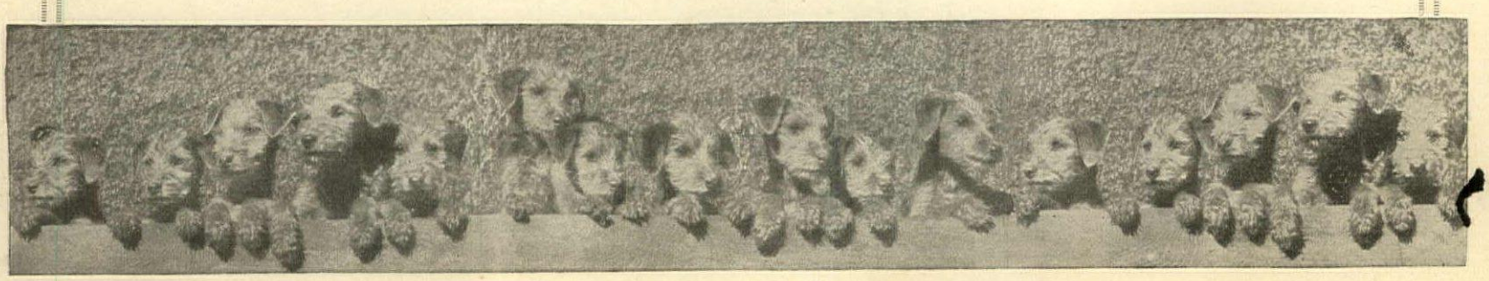

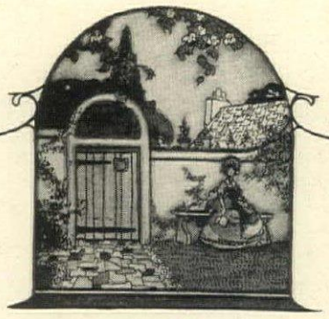

House & Garden

CONDÉ NAST, *Publisher*
RICHARDSON WRIGHT, *Editor*

FOR COLLECTORS IN AUGUST

HERE is an issue to read and re-read and then lay away for reference, because it is mainly about collectors and for collectors. And as almost everybody collects something and quite a number of collectable topics are covered, this August Antique Collector's Number promises to be one of the bright magazine spots of your summer.

The ancient lineage of collectors is discussed in "Collectors of Yesterday," by Gardner Teall. It makes you one with Walpole, the De Medici, Rubens, La Pompadour and all that host of interesting folk who have collected. Harrison Cady, the artist, writes of collecting ship models. He is an ardent collector of models and speaks from broad experience. Mrs. T. P. O'Connor tells the story of Irish glass. Who better could tell it than Mrs. T. P.? Jack Rosé, who has been visiting country auctions these past ten years to his profit and enjoyment, tells the story of them in pictures and words. C. J. Charles, the eminent connoisseur and decorator, writes the history of the English room, which should interest both collectors and decorators. Then, just to make good measure, the Little Portfolio this time is filled with ancient instead of new rooms and is called The Little Portfolio of Old Interiors. Added to this are the views

A glimpse of the American Empire dining room in the August issue

of a dining room in a Boston residence restored in the American Empire style, a highly successful piece of work by Little & Browne.

How to treat a bay window, a problem plenty of amateur decorators face, is explained on two pages of this August number. And there are also suggestions for the use of unusual antique pieces in the dining room—practical hints that can easily be carried out.

There are two houses—both shown with plans that help visualize the rooms. One is an English half-timbered residence by W. S. Phillips, the other is a little Dutch Colonial cottage by Aymar Embury II. Modern interiors are shown in the views of the Richard Bennet House in New York City.

Then there are the gardening sections of the issue. McCollom keeps you abreast of the month's work in the vegetable patch by his article, and among the flowers by the Gardener's Calendar, and you see one of the prize gardens of the West.

Those who would shop will find the page this month unusual. We are taking them by months—in July the bathroom, in August the nursery. Such an assortment of delectable fittings for the children's room!

And might we also mention that Arthur Guiterman has written a poem on Collectors and what should be done with them? And that Frank J. Forster has designed two garages for this number? And that the kitchen article considers glassware for cooking—a really readable contribution to your kitchen lore?

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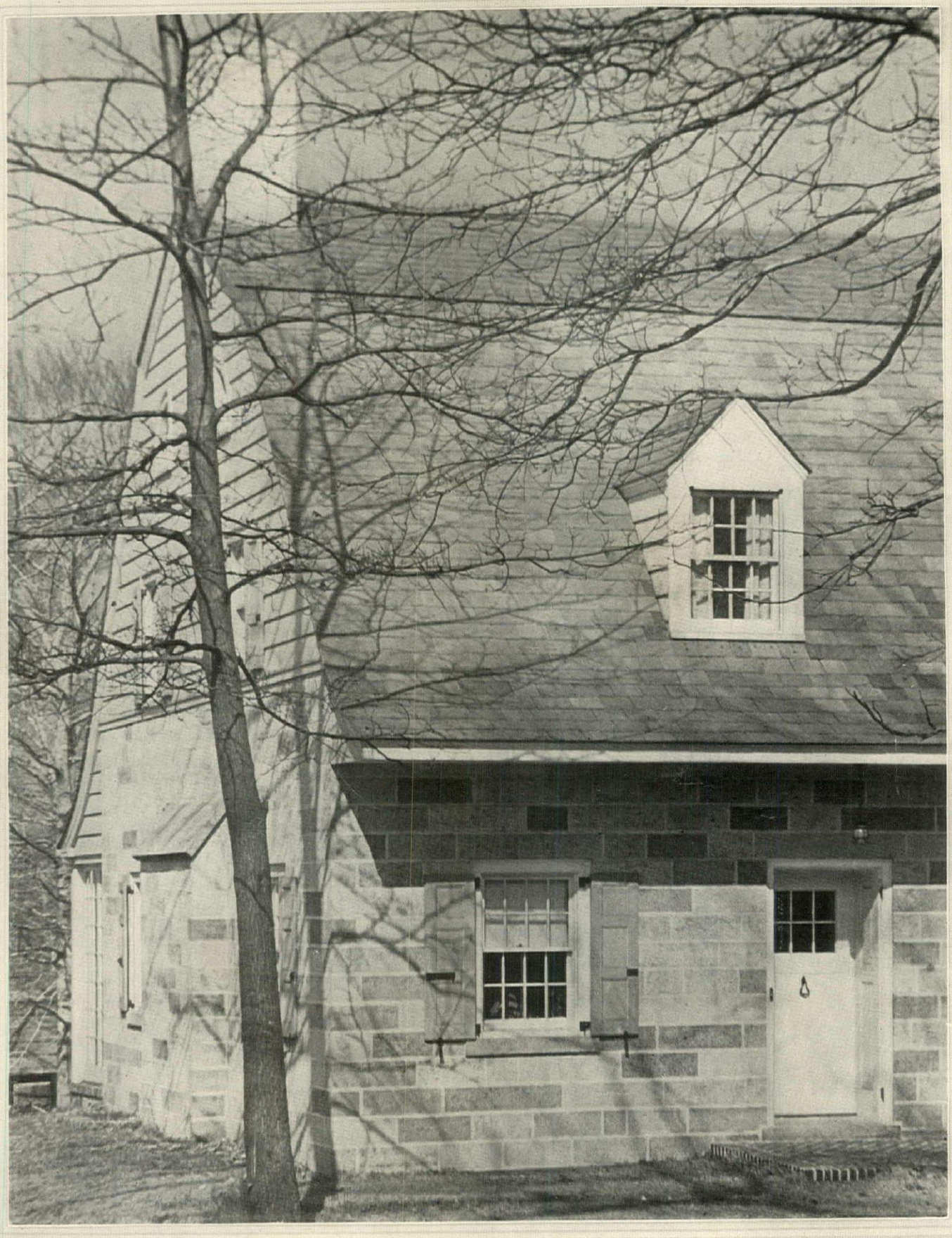


COLONIAL DESIGN *and* CONSTRUCTION

Our forefathers were practical men. They designed their houses with a view to getting the greatest possible living capacity from them. And in the evolution of their architecture they managed to produce styles that were not alone livable but beautiful. This Dutch Colonial reproduction illustrates the point. The hip roof creates a second story and its overhang a covered terrace. The overhang also makes a shadow —and shadows are necessary to the beauty of a façade. The door is set in, producing another shadow as well as a shelter. The solid, simple character of the stone harmonizes with the architecture, as is also evident in the other views of the house, shown on pages 14 and 15. Frank J. Forster, architect

EARLY SUMMER IN THE PEONY BORDER

The Growth from Simple Beginnings of a Planting where, Singly and Collectively, the Peony More than Justifies Its Psuedonym of "The King of Flowers"

JOHN L. REA

AWAY off here in this part of the Champlain Valley, where the last low foothills of the Adirondacks have given place to the more or less level country stretching east and north toward the lake and the St. Lawrence, Spring seems always three weeks late in her coming. Peony buds rarely venture to open much before the second week of June. With us, each summer dates from that morning when *Umbellata rosea,* breaking the spell, unfurls those lovely violet-rose outer petals of hers, and with all the pomp and ceremony of some great court functionary performs her gracious task of announcing that the peony season is at hand.

The little "cut-leaved" variety, *Pæonia tenuifolia,* and Grandmother's old crimson, have, to be sure, preceded *Umbellata* and have in their turn been befittingly acknowledged and loved, the one more for Grandmother's sake than its own, perhaps, and the other for the dazzling blood-red color of its friendly little blooms, nestled in the feathery foliage. Their brief seasons were soon over, however, and they have discreetly shed their petals as if having no notion of trying conclusions with any representative of that glorious galaxy of beauties soon to burst upon the stage.

And now time drags never so slowly. The last irises are cut. All signs of the late pink and yellow cottage tulips are carefully taken away. The whole border, throughout its hundred and sixty-five feet of length, is a billowy mass of green. There are the glistening metallic green of the peony leaves, the gay green of iris blades, the soft fuzzy greens of foxgloves and larkspurs, the dainty green of the growing phloxes, the cold, stiff, forbidding lily stalks—the whole relieved by the dark color of young evergreens and the overhanging boughs of old apple trees. Then the miracle slowly but surely takes place, and my impatience becomes a wish that time might run a little more slowly now, and the next three weeks lengthen out into the duration of as many months.

The Opening of the Season

In normal season *Umbellata,* for some three days, has the border all to herself. But I know her solitary grandeur cannot last, and, as with a miser's glee, I gently feel the great swelling buds on the four mammoth plants of *Festiva maxima* at *Umbellata's* right, I wonder, with just a touch of irony, if she in her pride sees them, too. Gradually all about *Umbellata,* buds are coming to the bursting point, and each plant in its regular, never failing order of succession discloses its gorgeous wares.

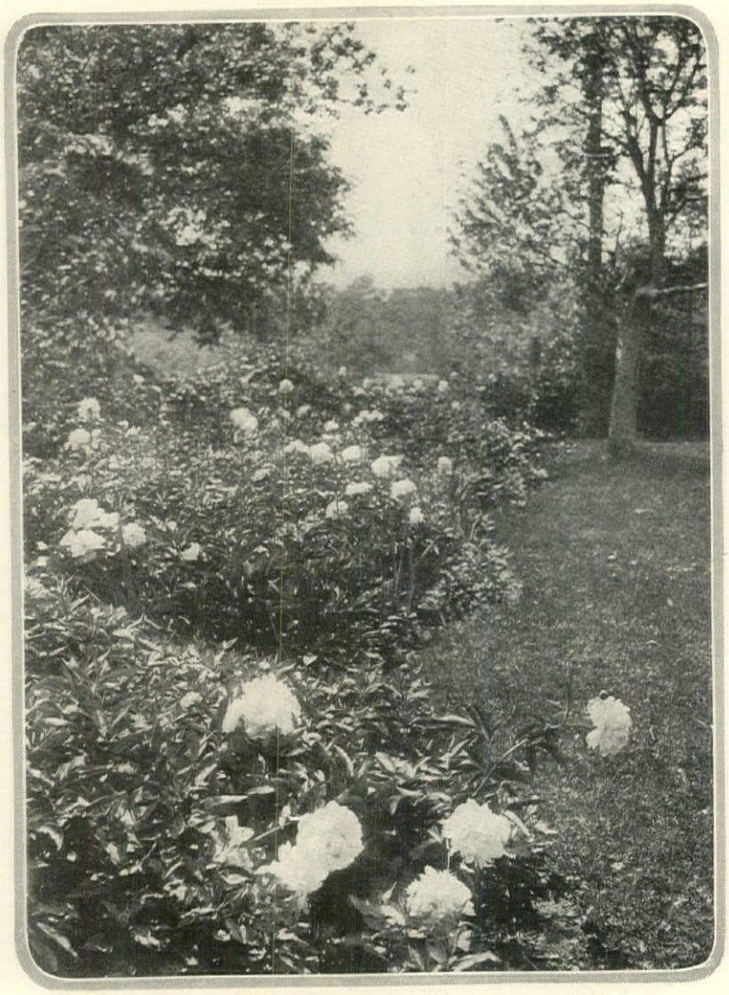
At the height of the peony season, there always comes a time when, standing at the far end of this wonderful mass of color, made up literally of hundreds of great flowers ranging from the purest white through all sorts of cream and blush tints, light and deep pinks, glowing reds and crimsons, I marvel why every garden isn't full of peonies at that hour. Pray, Reader, plant them in your garden, if you have not already done so. The original cost of the roots is not prohibitive. The price of a pair of shoes will start a collection, and, as far as I can see, no conjuror's art is needed to make them grow.

I shall never forget the morning when the scales fell from my own eyes. That, indeed, was a red-letter day. It so happened that I had an eleven o'clock appointment with a gentleman living in a suburban town. As it was a beautiful June morning and I had given up the whole forenoon to keeping the appointment, I took an unnecessarily early train out from the city and spent the intervening hour or two roaming about the residential streets. Somewhere that morning I chanced by a broad green lawn where perhaps two dozen peony plants were growing — set stiffly in a row, to be sure, but all in full bloom, truly in the pink of perfection. I very nearly forgot the appointment, as I have since forgotten both the face and the name of the man I had gone out to see. The revelation and inspiration of that row of peonies, however, yet abides, and they, like Words-

The peony bed in blossom is a place of striking beauty. Here is Couronne d'Or, pure white with a ring of yellow stamens around a central tuft of petals tipped with carmine

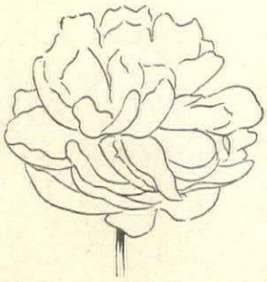
worth's daffodils, still flash upon the inward eye.

It was not until some two years later, when the family bought back Grandfather's old home away here in the country and once more boasted a fixed habitation, that an opportunity came of seeing to it that my dream of planting peonies of my own came true. We took possession in November, and by the following June the last member of the family had set his face toward the north and had arrived, burning with enthusiasm to be about the improvement and rejuvenation of the old homestead. By August I found that I had very nearly come to the bottom of my always shallow purse and knew I could make only very limited fall plantings in the border I had persuaded them to leave room for at the end of the newly made lawn. Before starting back for the city and the winter's work, however, I did put in some irises, tulips, and a dozen unnamed mixed peonies, bought from a general seed house.



Foliage and flowers alike are wholly delightful. Mass planting is the most effective

The semi-double type is one of the simpler of the many different forms of peony blossoms



In the semi-rose we find a looser blossom head than in the true rose type shown opposite

The anemone-flowered peony has a flattish head in which the petaloids are strongly evidenced

Increasing the Collection

Encouraged by the good behavior of these nondescripts and the very presentable blooms some of them threw out the following June, I decided on a bolder venture. A copy of a peony specialist's catalog was obtained, and a real beginning was made, that next fall, of what is turning out to be a never failing source of joy each June to the family, our friends, and all who pass by.

My collection now numbers over a hundred plants, all named varieties, with the exception of that first dozen. Having many other things besides peonies to buy, I would lay out only a few dollars at a time on that particular plant. There was a whole summer's display to plan for, as well as one for the month of June. Consequently my list contains almost none of the more expensive sorts, which, after all, isn't such a calamity, as expense never means greater merit necessarily, only rarity and, usually, comparatively recent introduction. Many of the older varieties have never been surpassed and have become so plentiful that they may be purchased for from forty or fifty cents a root up to a dollar and a half or two dollars. By ordering the so-called "collections" made up by the various peony growers, from stock of which they perhaps have a surplus or an unusually plentiful supply, one can have a dozen first class named sorts for three or four dollars. A root priced at from three to twenty-five dollars I call expensive. So far, although I am reserving a place for them, they are entirely lacking in my garden. Thanks to an honest grower's advice, my collection though limited is well chosen and contains plants of the early, mid-season, and late flowering sorts.

Favorite Sorts

Every peony lover has favorites and is prone to list the twelve best, when, in reality, that there can be no such is amply proven by the fact that no two lists ever agree. I shall, then, not venture to say which is best. But I cannot pass on without naming a few I should sorely miss if they were gone from my border next June.

Festiva Maxima—the great white one flecked with an occasional crimson splash. *Monsieur Jules Elie*—a beautiful pink of enormous proportions. *Marie Jacquin*—also called the Water Lily, which it resembles in form, but warmer in color. *Felix Crousse*—an unusually pure red, rich and deep. *Couronne d'Or*—a white developing a crown of carmine splashed petals separated from the rest of the flower by a ring of golden stamens. *Marie*—a beautiful flattish bloom made up of an indescribable mixture of cream, blush, and ivory tints. *Henri Murger*—the latest blooming peony in my list, a great full flower like a deep pink rose in color and odor. *Madame Emile Galli*—But what's the use! If I keep on, it will merely mean naming them all.

Keeping Records

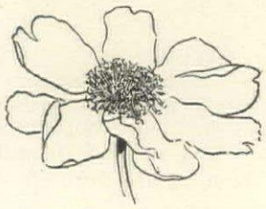
The careful keeping of records of planting and flowering dates and notes of general behavior, though at the time somewhat irksome, in the end adds greatly to the interest and pleasure of gardening, whatever plants one may be growing. When peonies enter a garden scheme, this becomes almost a necessity and absolutely so if any measure of a collector's interest should be aroused, for we are now dealing with distinct named varieties having individual histories and eccentricities. It is impossible to keep these records long and be delving into bulletins and descriptive lists to see if the plants are proving true to name, etc., and not become interested in peony history.

I shall try to give a few of the more interesting legends and facts I have encountered in various excursions after information, but before going on I must sound a note of warning to any peony expert who may chance upon what I am writing. I am not a scientist, an historian, nor even a professional gardener, but a poor artist who happens to love peonies and is impelled by a passion for the diffusion of beauty to assume the character of propagandist for the novice. Then, O Expert! if you find here a thought of your own I have cribbed, for the good of the cause let it pass in peace. And now let us turn to that old legend of the flower's origin.

The Legend of Pæon

There lived, so the story goes, in the mythical age of Greece, one Pæon, not only court physician amongst the gods, but apparently the forerunner of the whole tribe of that ilk. Now Pæon on a day was called in by the god Pluto, who was a-bed of a wound he had received from a shaft hurled at him by mighty Hercules himself. This Pæon was possessed of a plant having wonderful healing powers, a gift he had received at the hands of the goddess Leto. This the physician applied with marvelous effect to the wounds of the grateful Pluto. So far all went well, but soon the villain of the piece is aroused into action by green-eyed jealousy. For Æsculapius, the god of medicine and Leto's own grandson, and what makes the deed seem more damnable, the one in whose school the physician had received his training, in a fit of envy compassed the death of good Pæon. At this juncture Pluto interfered and showed his gratitude by changing Pæon into the flower he had used in working the cure, and which ever afterward bore his name.

From that day almost, if not quite, to this, the peony has been always regarded as possessing marvelous healing powers. Some irrever-



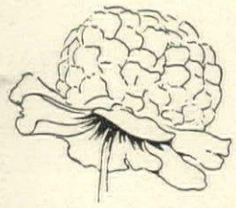
Simplest of all is the single, closely resembling the type flower before horticulturists altered it

along these lines by the Chinese, these Siberian peonies apparently never came to be considered anything but second class with them, for they called these the "King's Ministers," while the title "King of Flowers" they reserved for their own native peony, *Pæonia Moutan.*

This is the great tree peony of the East, which grows into a shrubbery plant with woody stalks and attains a height of 5′ or 6′. The

Still another form is the Japanese, an open-petaled type with prominent petaloids

ent mortal has suggested that the odor of the common red peony, *Pæonia officinalis,* is in itself enough to have given rise to the story of the physician. Be that as it may, time was when one swallowed the great black seeds at bed time to keep the nightmare away. An infusion of peony and sack drunk before and after the new moon was a sure preventive of all sorts of ills, while in the case of children, much the same ends were attained without the really needless expenditure of sack, by the simple treatment of tying a bit of dried peony root about the youngster's neck on a string.

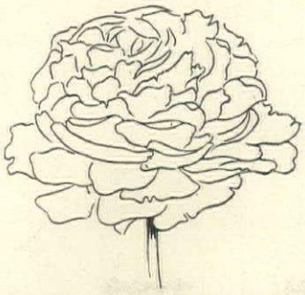


The bomb form of peony shows an extreme development of central petals replacing the stamens

At the left (below) is Festiva maxima and at the right M. Jules Elie. Both are desirable varieties

Crown is a well chosen name for this odd type with its encircling band dividing the petals

One 4-year-old plant of Agnes Mary Kelway has borne as many as 150 blooms in a single season



From such simple beginnings as the type shown in the upper left corner of this page has been developed the complex rose form

An All-around Variety

In time the plant came to have attributed to it other more occult powers than the scientific properties mentioned above. Our great-grandparents did wisely on more counts than one in seeing to it that a thrifty "piney" plant flourished in the dooryard, for aside from the hardiness, beauty and modest cultural demands of the plant, its very presence was sovereign against all enchantments.

Let *Pæonia officinalis,* then, in all the varieties you can muster be included in your planting, not only for the sake of these old fables and beliefs that clustered around it, but because, coming as it does in red, white, and pink, in both double and single forms, and flowering in May, several weeks before the great class of Chinese peonies, it lengthens the season by that much.

Officinalis is a native of southern Europe. In English and other European languages it has furnished the name for the whole family. It is, however, not to Leto but to the gods of the frozen north that our thanks are due for the fragrant June peonies of our modern gardens. For they are all direct lineal descendents of a wild Siberian plant known as *Pæonia albiflora.* According to travelers returning from that country, *albiflora* is to be found growing on bleak hillsides, where in winter the mercury would register sixty degrees below zero. Although its name would indicate a white flower, it really has, we are told, a much wider range of color in the wild state, for not only white but pink, crimson, and deep red flowered sorts are said to be found there. These flowers are single and fragrant.

Peonies in the Far East

In Siberia the Tartars used the roots as food, and this seems to have been the original source of its appeal to the Chinese, who have cultivated this peony from very early times. With the latter people, however, the decorative possibilities of the plant and the natural beauty and charm of the flowers brought it out of the kitchen garden centuries ago, when a definite attempt was made to increase the size and improve the quality of its blooms. Although considerable progress seems to have been made

flowers are very large and are said to show colors lacking in the herbacious section of the family, particularly scarlets and pure reds. There are, also, white, blush, pink, maroon and purplish flowered sorts. At last a double yellow tree peony, so long the dream of the Chinese enthusiasts, has been attained, but in France. This, however, is a hybrid developed, I understand, from *Pæonia lutea,* a small single yellow tree peony found growing in China.

The tree peony is only occasionally seen in American gardens owing mainly to rather unsatisfactory methods of propagating it. Experiments are being made, however, which all peony enthusiasts are watching with much interest, hoping the time is soon coming when it will be possible and practicable to include tree peonies in our gardens generally.

Other Eastern Sorts

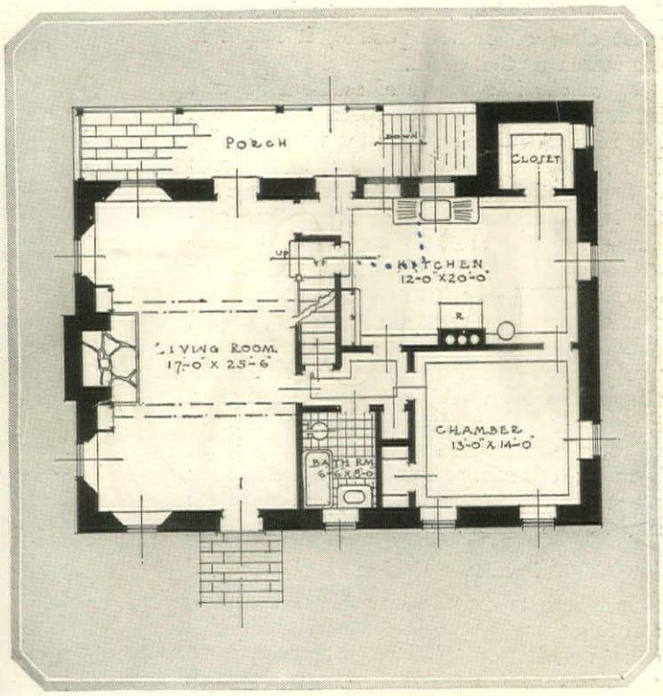
Although the Siberian peony has been grown in China for hundreds of years, it was not introduced into Europe until the early part of the 19th Century, when, of course, coming from China, it was called the Chinese peony to distinguish it from *officinalis.* Considerable interest seems to have been aroused, and various attempts, some successful, were made to import roots from the Orient. *Fragrans,* sometimes said to be the most fragrant peony cultivated in Europe, was imported about 1805 by Sir Joseph Banks, head of the Royal Botanical Gardens at Kew. I have never read whether Sir Joseph made any attempts to originate new forms or not. But between his time and this many wonderful new forms and color schemes have been produced by selecting and crossing the limited number of sorts originally imported from the East.

As one looks at the beautiful flowers and realizes that five or six years must elapse between seed sowing and first blooming time, and that, when blooming time does come, only one seedling out of a hundred, perhaps, will prove worthy of records and heralds, and when one makes a mental calculation of how long it will take biannual divisions to obtain a stock sufficient to be of any account, one is not likely to rush into growing peony seedlings unless—well, it is distinctly a labor of love. To have gone out some fine morning and have a *Festiva maxima* just springing into being in one's own garden must have made the watching and the waiting well worth while indeed.

Glory to whom glory is due, praise to whom praise. Both glory and praise are due in my estimation to those patient men who have done the waiting and watching. I cannot go into detail here and tell how Monsieur Jacques, the King's gardener, set about forming that pioneer collection. Nor can I even outline the work of those other illustrious Frenchmen who

(*Continued on page* 60)

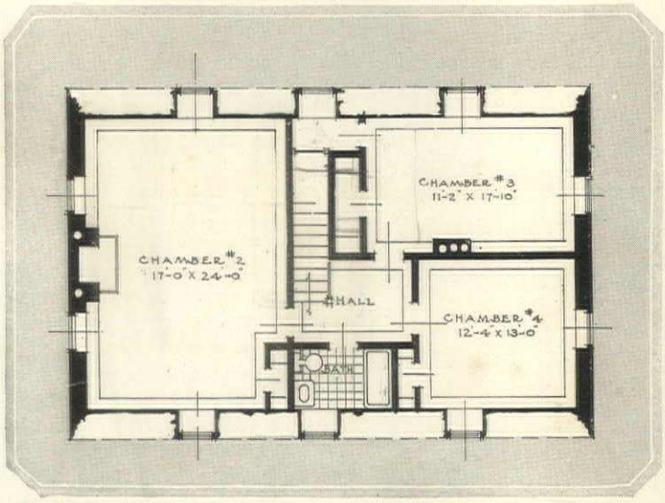
The house is located on a slightly elevated plateau commanding a view of the distant Hackensack valley. This rear porch is enclosed, offering protection from the western storms, but is open in summer. The rich play of lights and shades in the dressed stone and the sweep of the roof to shelter the porch are among the interesting architectural features of this view



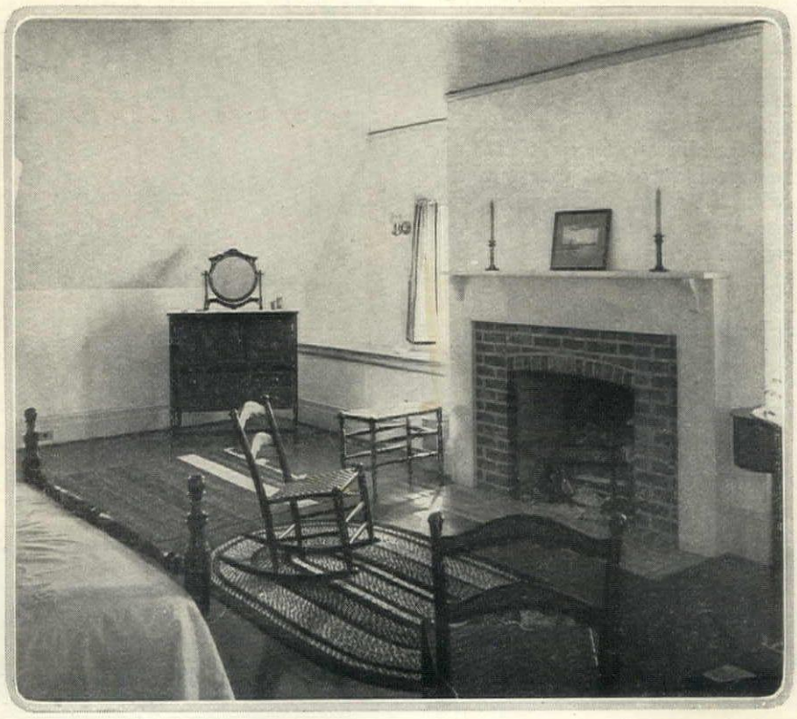
An open Colonial fireplace is a feature of the living room. Aged chestnut beams support the ceiling. Windows are set in a deep recess. One end is used as a dining corner

The rooms are arranged for free and informal living. Entrance is directly into the living room. The dining room has been eliminated, an end of the living room being used

The Dutch house lends itself to picturesque treatment. The graceful curves of the long, low-sweeping roof form a pent roof for the front and create a porch in the rear. The stone is cut, its shades varying from bluish gray to light sienna. The Colonial details have been carried out in every respect. It is the residence of Reginald Halladay, Esq., at Demarest, N. J.



On the upper floor the bedrooms are spacious, with cross ventilation in each. Ample closet space is provided. A general bath is located with easy access to each chamber



The decorations of the bedrooms are in keeping with the character of the house — simple and adequate. This is the chamber over the living room

A DUTCH COLONIAL HOUSE *for a* SMALL FAMILY

FRANK J. FORSTER, *Architect*

RURALOMANIA

YOU can always tell a man who is new to living in the country because almost invariably he is afflicted with Ruralomania, the disease commonly known as Commuter's Fever. This is a strange and uncharted malady. One can never be sure in what form it will manifest itself. It begins with great virulence, accompanied by excessive enthusiasms and continues on until the disease burns itself out, sometimes taking several years. There are many cases on record of the afflicted never recovering at all. Thus far no treatment has been discovered which will successfully combat its ravages; you have to let it run its course like chicken pox and measles. It is apt to recur, without warning or any apparent reason, especially in the spring and fall months. The most innocent conversation with a sufferer from Ruralomania is sufficient to give it to a hitherto healthy person, for it is a highly contagious disease.

The first manifestations of the malady can be observed when a man takes a house in the country. He immediately breaks out into a rash of queer ways. He buys a guest book. He sits up half the night trying to choose a name for the place, and deliberately and without complaint he makes his person an express wagon for the delivery of idiosyncratic bundles. These bundles may contain a lawn mower, ten times more watermelon seed than he can use, a monkey wrench, a length of electric wire, or a pound of some sort of synthetic butter purchasable only in city shops.

The first evidence of his recovery is shown when he ceases bringing home bundles. The guest book and the property name are also sensitive indexes to his return to normal condition—he is on the high road to health when he begins to get angry at the funny title painted on his front gate post and stamped on his writing paper. His recovery is almost complete when he ceases having guests write their names and a funny verse in the guest book. This is simultaneous with the period when he ceases having guests.

THE average human being who suffers from a disease does not care to talk about it, but the afflicted with Ruralomania apparently have no such qualms. They discuss it blatantly, without shame and without end.

There is my friend S——, a nice fellow, kindly disposed, optimistic, home-loving, hard-working and apparently sane. Meet him on the street and he'll back you up against a wall and begin talking about the potatoes he is going to have this year. Perhaps you don't care for potatoes. That makes no difference, he insists on talking about them. Try to side-track him by mentioning drain pipes, and he'll assure you that in his house in the country he has the best system of plumbing known. Try to coax him away with a drink, and he'll come closer and whisper in your ear the complete liquid contents of his cellar, bottle by bottle. Then to top it off, he'll tell you that you'll never know what living is until you live in the country.

Or there is L——. Now L—— is old enough to resist such attacks, but he has them constantly, repeatedly, and there doesn't seem to be anything that will cure him. He is just as bad in winter as in summer. He glories in snow drifts that make him take a three mile, roundabout walk to the station. With one breath he complains of the servant problem, the price of coal in the country, or the moles in his lawn, and with the other assures you that living in the city isn't the act of a healthy, normal person. Every morning L—— eats a hurried breakfast, dashes out of the house fastening his clothes, jogtrots down two mud roads and one macadam and catches the 7.26 by the last platform of the last car. He goes home each night festooned with packages like a Christmas tree before the kids have begun to tackle it. I've often wondered what he does with all those packages; his house must look like a pawnshop. Yet, despite all these things, he has the affrontery to assure his friends that he wouldn't swap his little ol' Colonial shack for the best apartment on Riverside Drive.

Most men who have Commuter's Fever spend a good part of their time finding excuses for their manner of living to tell their city friends. They are like men who drink for medicinal purposes only. They rarely come out frankly and say that they live in the country because they like it. They usually pass the blame to some one else—the children are better for the country air, or the wife insists on fresh vegetables, or the rents are cheaper, or one can drive a Ford without having to apologize. When you look them square in the eye and ask if they really enjoy getting up with the chickens, snatching a catch-as-catch-can breakfast and doing a daily sprint for the train, why, bless you, they'll blandly reply that they do enjoy these things!

NOW something ought to be done about this, and I venture to make these suggestions. They are based on long observations of hundreds of cases, both mild and virulent Ruralomania.

So soon as a man registers a rising enthusiasm of Commuter's Fever, he should spend a night in town. Let him go to the theatre or eat at a restaurant with the boys, and sleep in a room where he will hear the rattle of trucks and the shouts of revelers coming home from orgies of 2.75 p.c. beer. This will keep him awake and give him a chance to think. Once he starts to think he'll agree that there is something piquant, picturesque and fascinating about life in the city.

WOMEN are much more honest about Commuter's Fever than men. That is because the wife has not alone to suffer her own fever, but suffer her husband's besides. Also, women recover much more quickly than men, especially if they have small children, no servants and the local grocery carries a poor stock. Sooner or later the female of the species gets the idea—and she is usually right—that she's had about enough of this nurse, maid, cook, laundress and poor food existence, and begins to long for the bright lights.

The same treatment should be given the wife of the commuter as is administered to him. She should have a day in town at least once in two weeks. She should get some one to watch the children and cook their meals. Then she should dress up in her best clothes, go to the city, rush from one department store to another, buy a lot of things that she can return as soon as they are delivered, treat herself and a friend to a luncheon in a restaurant where she will enjoy being seen, repeat the morning shopping, and then insist on her husband taking her to an expensive dinner and providing orchestra seats afterward. If she does that once a fortnight, or even once a month, she will never really suffer from Ruralomania.

IT is a solemn fact—one can get too much of the country. One can permit himself to become so involved in his garden or his house that they enslave him. There is no use advising such a man to plant a smaller garden, or telling such a woman to take the house work easily. They won't, because human nature is not built that way.

The country has its own bondage—the bondage of fresh air and night calm and the sweet scent of flowers. One who has known these things can never rest content without them. A house has its bondage also—it imposes not alone responsibilities that make you slave for it, but your very affection for that home—and a God-sent affection it is—will make you unhappy unless you are slaving for it.

These things are beautiful and true and lasting, but one should seek the refreshment of occasional release from them. To be sure, this will be like a school boy playing "hookey"—it will cause a sense of guilt, but nothing is more stimulating once in a while than that.

The cure for Commuter's Fever, then, is an occasional night in town. It should be administered in unexpected doses when given to women—for they like to be surprised. Men should take it regularly.

THE RETURN

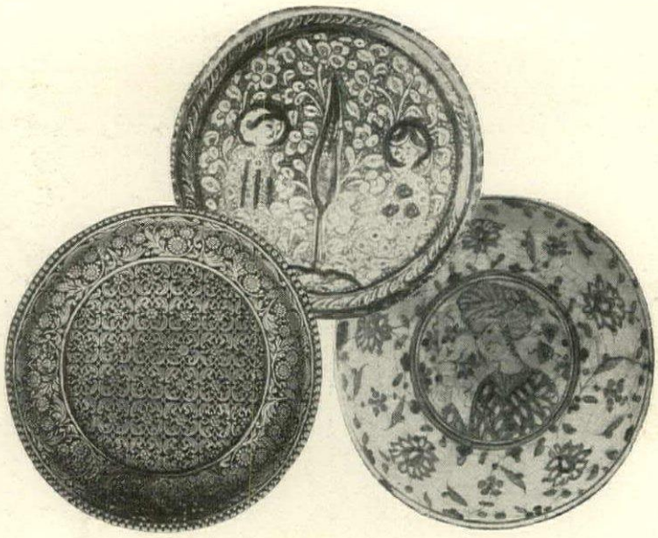
I thrilled at sunsets on the painted desert,
At rocky gorges where the torrent leaps,
I gloried in the purple swirl of shore-line,
Bold cliff-heads where the raging ocean sweeps.
But when I turned and sought the tender home-land,
A sweeter, rarer ecstacy was born
At stars above a sleeping meadow,
At winds across a field of tasseled corn.

—*Rose Henderson*

Frances Benjamin Johnston

THE REVIVED IDEA OF HOME

During the war the old idea of home was revived. It ceased being the sort of place where you can go when you can't go anywhere else and once more was the place where men would rather be than anywhere else. Home didn't mean a palace in a park but a cottage so covered with roses that you couldn't see the house. To millions home just meant that—a small house, a low-lying heaven of comfortable rooms and cheery hearths, with flowers growing around the grounds. All of which thoughts are crowding out the fact that this picture shows a view of "Inellan," home of Mrs. Walter Douglas, at Montecito, Santa Barbara. Cal.



(Top) A Persian plate of the 13th Century

An Indian silver dish of 18th Century make

Plate of Persian fabrique from the early period

COLLECTING ANTIQUES *of* PERSIA *and* INDIA

The Wide Range of Ceramic Work, Rugs, Brasses, and Weaving Characteristic of These Countries

GARDNER TEALL

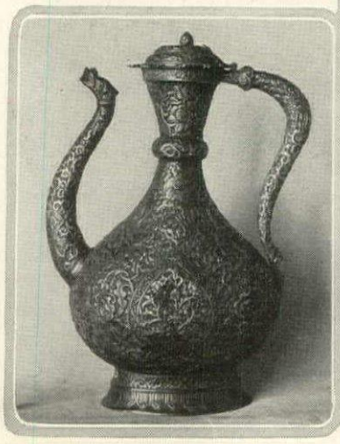
ONCE upon a time an old gentleman moved into the house across the street. Whence he came no one knew, no one ever came to know. His name was Kyttyle,—Major Kyttyle. As midsummer marked his advent, he probably felt properly attired, when he appeared on the lawn that first day to survey his new domain, in a basket-shaped hat of straw and suit of an East India looking stuff. Major Kyttyle's face was seamed and bronzed. I imagine his hair would have been as white as the snows of Dhawlagiri had it not been as extinct as the Hippuritidæ, revealing a shining pink dome as reflecting as the pool of Anuradhapura at sunset, visible as now and then he would lift his hat to mop off his brow.

Major Kyttyle's installation was followed by the arrival of countless foreign-looking trunks and boxes and the neighborhood naturally wondered what on earth the major had in them. Mrs. Minch was of the opinion that a lone man could have no use for such a lot of truck. Mrs. Bittles ventured the opinion that Major Kyttyle might not be so "lone" after all; he might have a family and it might arrive later. "Families" usually did. Mrs. Minch only sniffed. "I can tell a bachelor anywhere," she declared with conviction. And she could.

A gem-encrusted necklace, typical of native Indian jewelry

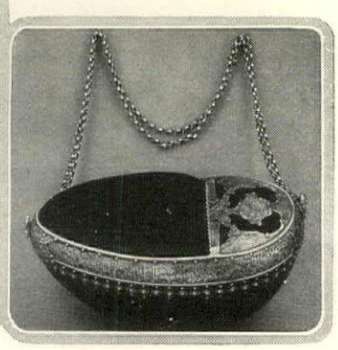
However, although no family came upon the scene, a whole menagerie arrived, one by one, from distant parts to keep the major company and to scandalize the town. There was a pet monkey, a poll parrot, a Persian cat, and a globe of diaphanous-tailed goldfish the like of which had never been dreamed of thereabouts and which quite put to rout the two gilded minnows owned by the Pickhams, which till then had been the only exotics in the district and had lent a certain distinction to the Pickhams to which, socially, their breeding did not entitle them.

As time went on Major Kyttyle brought to him a few congenial spirits and yet the little group really found out nothing about the major's past beyond the fact that he had lived in the Far East for years. Why he had come to America no one knew. Why he had settled in our uneventful valley no one could guess. In fact, deliberately to choose the spot was thought to be an indication of mental weakness. But if there is anything that the major was not, that thing is mentally weak. No one else could have had the will-power and ingenuity to evade the life-history disclosures sought by the Minches and others who came to "know" the major as successfully as did this gentleman of mystery.



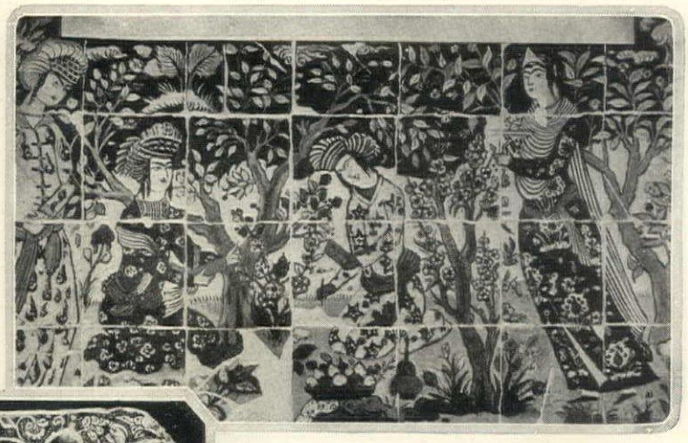
Rosewater pitcher of brass repouseé, 18th Century Indian

Ivory and colored woods compose the intricate decorations of this richly inlaid cabinet. It is of 18th Century Kashmir workmanship



Silver mounted coconut shell lamp of 18th Century India

Thirty-two Persian tiles form the composition of this panel, 1586-1628. Courtesy Metropolitan Museum of Art



In this wall decoration twenty-eight Persian tiles have been used. 17th Century. The originals are in the Metropolitan

A Persian tile embodying a relief design in enameled faience. From the 13th Century

Notwithstanding Mrs. Minch's earlier disapproval of the number of trunks and boxes which the "lone man" appeared to have accumulated, she came in time to revise her opinion when it was discovered that though decent, the major's wardrobe had not compelled his luggage, whereas wonderful objects of Oriental art at once made it clear that the trunks and boxes had been put to a very excellent and approved good use when their unpacking found the major's house adorned with treasures in the way of pottery, brasses, rugs, damascened arms, Persian miniatures, Indian enamels, gem-encrusted jades and what not.

Frankly, Major Kyttyle might have been as miserable with his treasures as was Midas with his enchantment had it not been that some of his neighbors were persons of culture and themselves not only appreciative of art but versed in some of its branches. Otherwise the major would have had to depend on whist, which, by the way, he played poorly and to which he was devoted.

As for the menagerie, it served to bring out the fact that the major adored children. His yard was always full of them after school let out. At first those fond mothers who could not be persuaded that the major's several East Indian servants were not one and the same with the tribe of the son of Hagar, were much distressed, but when these did not steal forth like pied pipers, they concluded that perhaps they weren't gypsies after all.

Meeting the Orient

Good old Major Kyttyle, how grateful I am that, mysterious though you were, you permitted me to browse for hours among the curious and beautiful things of the Orient that appealed to my child-fancy! And the marvellous tales you would tell us of their history! How patient you were with our eager queries! You should have been attached to some great museum to interpret its hoardings to the soul of the people!

It was in your house, in the house of the stranger that had come among us, that I formed some knowledge of the arts of India and of Persia, a knowledge that made some of the beautiful things which had found their way from the Far East into my own home greater joys to behold than ever before.

I suppose I might have taken down one of the heavy volumes of that vast encyclopedia which so formidably thwarted youth's enterprise though advertised to foster it, and have read therein much of what was told me in less pedantic and less academic style by the major.

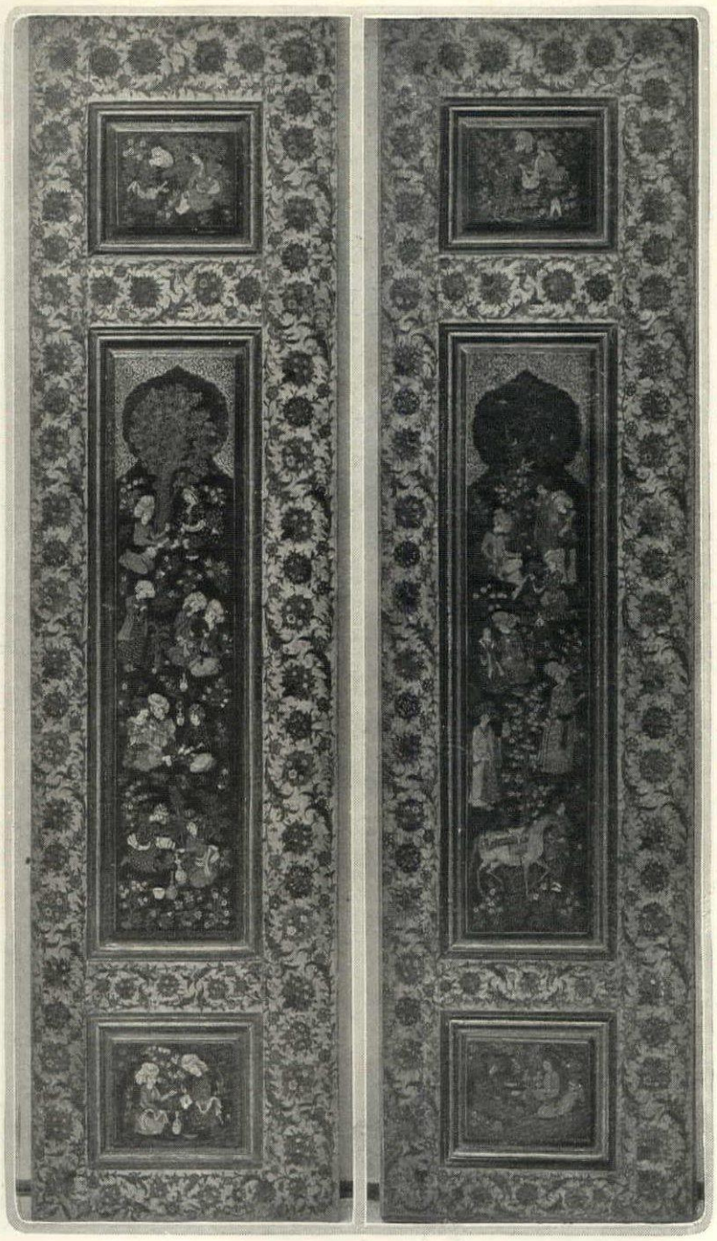
If I have seemed to linger beyond the limits of a preface it is not that I started out to write a eulogy of Major Kyttyle, but rather that in what I am saying I hope there can be found some hint of the truest sort of collecting, the noblest sort of a collector, —one who uses his collection as a preacher uses his text, happily discoursing to attentive ears and not shutting himself up with his treasures, like a medieval monk of old with book in cell.

The good major has gone to his rest long since. We had supposed him out of the land of India, not only because we had gleaned from his stories that he had spent long years in service there, but also because of his attachment for the arts of India, which he seemed to hold above those of Persia. But when his grave was marked, the granite shaft provided in his will as a last luxury bore simply this legend, *"Kyttyle of Khorassan."* Mrs. Minch was jubilant. "What did I tell you? A Persian! One never knows what with these mysterious people."

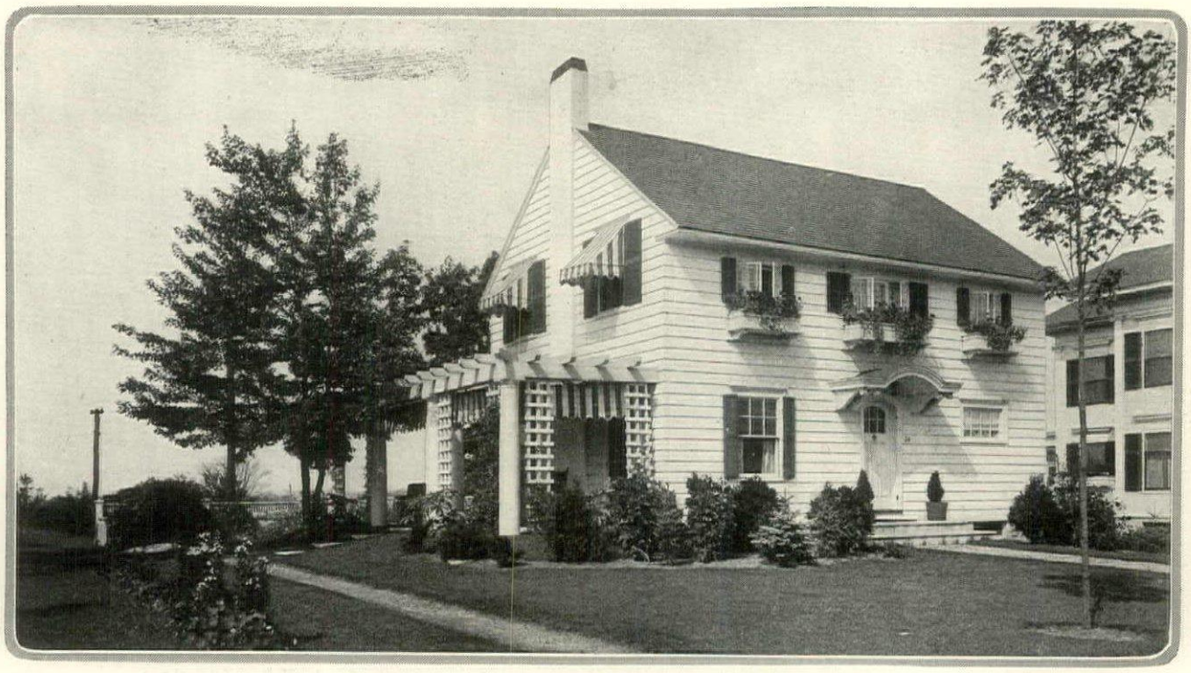
Western Interest in Eastern Art

It is only within the last half dozen years that the arts of India and Persia have attracted much attention with Americans in general. Happily we are out of that

(*Continued on page* 50)

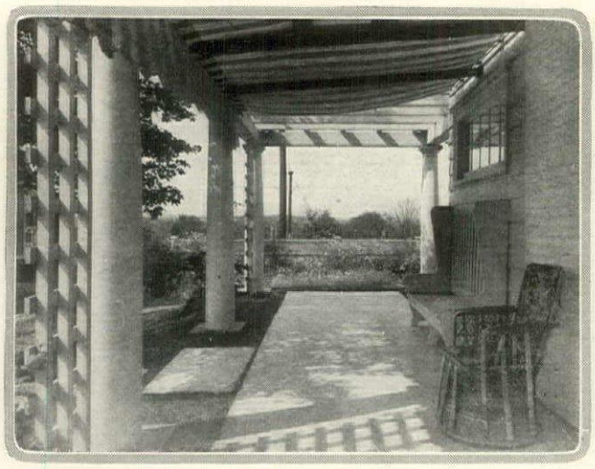


This pair of wooden doors richly decorated in lacquer of Persian design and workmanship are among the oriental treasures of the Metropolitan



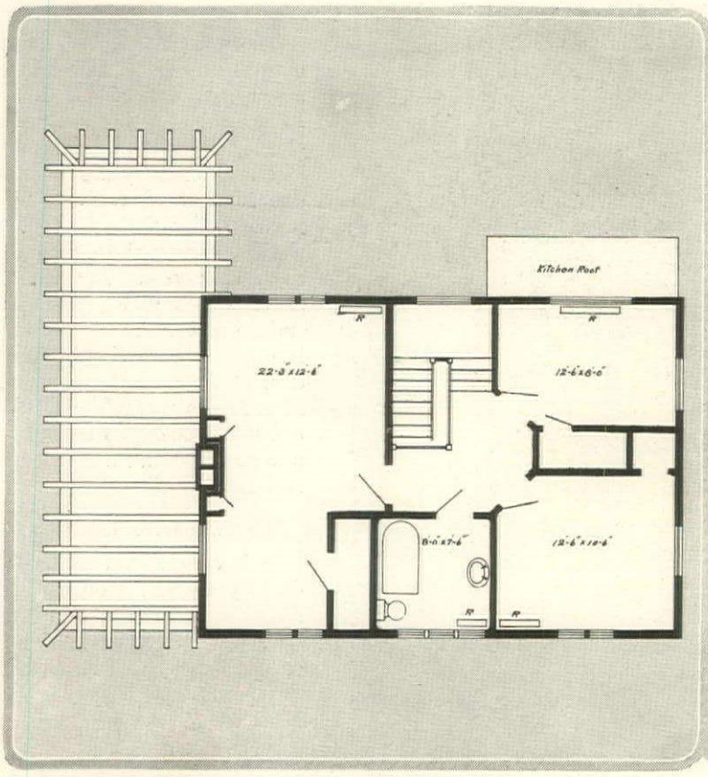
One end of the house terminates in a pergola-roofed porch

Shingled walls and broad eaves give interesting effects of line

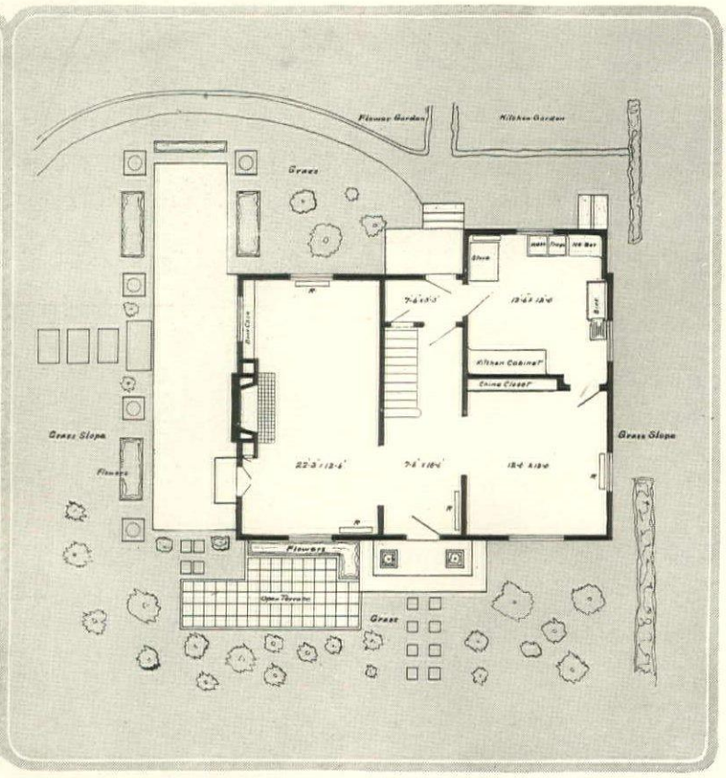


The architecture follows the lines of a New England farmhouse

A SMALL HOUSE *for* THREE



Upstairs there are, in addition to the master's suite of bedroom and dressing alcove, two chambers and a bath. It is a house designed for a family of three



The downstairs plan shows a house-depth hall and wide living room, with good-sized dining room and kitchen, after the Colonial plan. Harry W. Knowlton, architect

LANDSCAPE PLANS *for the* SMALL PLACE

Good Planting Effects Do Not Necessarily Entail Large Expenditures, as these Three Schemes Serve to Demonstrate

ELIZABETH LEONARD STRANG

WHEN the dream of the prospective home-owner takes final shape, his ebullient gratification is pardonable. But every woman knows that a house is never finished, though the spirit that pervades it be perfection itself.

Planning, building and framing a home may be likened to creating, in a small way, a new heaven and a new earth. Especially is this the case with respect to the garden, the magic circle about the home.

Many an owner who has spared no expense on the house itself snaps the bands of his pocketbook at the mere mention of beautifying the lot; yet the setting should be worthy the jewel. He is not stingy; he is simply unaware of the latent possibilities with which his plot of ground teems; that the initial outlay will return in enjoyment a larger dividend than that derivable from a like amount ventured commercially. It is not so much a matter of money as of intelligent and well-directed effort.

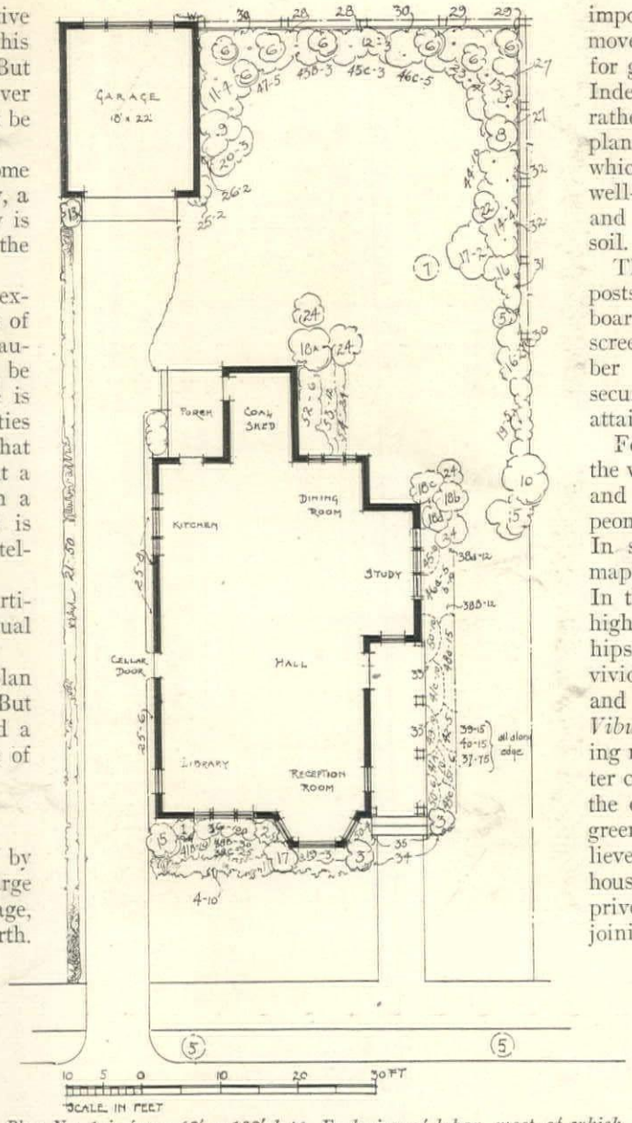
Three problems are presented in this article, which in each case represent actual conditions.

The ideal manner of procedure is to plan the house and grounds simultaneously. But the usual way is to purchase a lot, build a house on it and let the grounds take care of themselves.

Scheme No. 1

In plan No. 1 is a house on a lot 60′ by 120′, and typical of the suburbs of a large city. As the house is placed, the garage, driveway and service entrance face the north. The obviously best arrangement is a simple lawn at the rear which will serve as play space for the children, drying yard upon occasion, or a flower garden if desired.

Since expense must be considered, all but the roughest work in making a garden should be done by the owners themselves. Here let me emphasize the importance of thorough soil preparation: Remove all gravelly subsoil to a depth of 8″ for grass, 18″ for shrubs, and 2′ for flowers. Indeed, the entire area should be prepared—rather than holes dug for each individual plant—by filling in with good loam with which is incorporated one-fourth its bulk of well-rotted manure. It is a waste of money and effort to put plants into poorly prepared soil.



Plan No. 1 is for a 60′ x 120′ lot. Exclusive of labor, most of which can be done by the owners themselves, the planting will cost from $74 *to* $106

The back fence is constructed of 6′ by 6″ posts strung with woven wire, and with a board along the bottom. It is entirely screened by vines. In front of it are a number of Lombardy poplars which help to secure privacy until such time as the shrubs attain the height of the fence.

For these shrubs, in the spring, there is the vivid yellow of forsythia, flowering cherry and crab, choice hybrid lilacs, deutzia and peonies, fragrant mock orange and lemon lily. In summer are roses, tall white daisies, a maple for shade, and a plum tree for fruit. In the train of autumn come the snowberry, high bush cranberry, scarlet thorn, and red hips of the Japanese rose. There is also the vivid red foliage of Japanese barberry, sumac and Virginia creeper; the rich bronze of *Viburnum tomentosum*, and the white flowering mass of *Clematis paniculata*. With winter come the fruits of the barberry and thorn, the orange-scarlet of the bittersweet and the green of the evonymus. The latter also relieves the barrenness of the north side of the house. Here a hedge of unclipped Regel's privet separates the driveway from the adjoining lot.

The Front Planting

The front of the house looks particularly well in winter. Here are some arborvitæ, and an edging of prostrate juniper. Against this green background in spring, the saffron of the crocus, the forsythia and daffodils, with a few porcelain blue hyacinths, look radiantly

PLANTING LIST FOR PLAN No. 1

EVERGREENS

INDEX

1. *Thuya occidentalis*, American arborvitæ. 1 plant, 3′—3½′ high.
2. *Thuya occidentalis* var. *Vervaeneana*, arborvitæ. More compact than type, holds its color in winter. 1 plant, 1½′—2′ high.
3. *Thuya occidentalis* var. *globosa*, Globe arborvitæ. 2 plants, 12″ high.
4. *Juniperus horizontalis*, dwarf juniper. 10 plants, 1½′—2′ high.

DECIDUOUS TREES

5. *Acer platanoides*, Norway maple. Compact street tree for cities. 3 plants, 8′—10′ high.
6. *Populus nigra* var. *Italica*, Lombardy poplar. Screen to be removed as shrubs grow. 7 plants, 9′—11′ high.
7. Plum tree (or other fruit), var. Abundance. Large amber fruit. 1 plant, 4′—5′ high.
8. *Prunus Japonica floreplena*, double rose-flowered cherry. 1 plant, 3′—4′ high.
9. *Malus floribunda*, flowering crab. Carmine buds opening to white, single. 1 plant, 3′—4′ high.
10. *Crataegus coccinea*, native scarlet thorn. Red fruit in autumn. 1 plant, 3′—4′ high.

DECIDUOUS SHRUBS

11. *Viburnum opulus*, high bush cranberry. White flowers, large transparent red fruit in autumn and winter. 4 plants, 3′—4′ high.
12. *Viburnum tomentosum*, Japanese snowball. Dark bronze in autumn, protect in exposed situations. 3 plants, 2′—3′ high.
13. *Rhus glabra*, sumac. The most vivid autumn red. 4 plants, 2′—3′ high.
14. *Philadelphus coronarius*, fragrant mock orange. White flowers in June. 4 plants, 3′—4′ high.
15. *Forsythia Fortunei*, Golden bell. The most vivid spring yellow. 2 plants, 3′—4′ high.
16. *Evonymus alata*, corky-barked evonymus. Vivid autumn red, pendant pink fruits, very striking. 3 plants, 4′—5′ high.
17. *Spiræa Van Houttei*, Van Houtte's spirea. White mass, forms good background for Darwin tulips or iris. 3 plants, 2½′—3½′ high.
18. *Syringa vulgaris*, lilac. (A) Souvenir de Louis Spaethe, 1 plant, 2′—3′ high; (B) President Grevy, bluish lilac, 1 plant, 2′—3′ high; (C) Marie le Graye, large single white, 1 plant, 2′—3′ high; (D) *Syringa Persica*, Persian lilac, 1 plant, 2½′—3½′ high.
19. *Berberis Thunbergii*, Japanese barberry. Red color in autumn and berries lasting until spring. 10 plants, 1½′—2′ high.
20. *Symphoricarpos racemosus*, snowberry. Small shrub, good green-white fruit in autumn. 3 plants, 2′—3′ high.
21. *Ligustrum Ibota*, var. *Regelianum*, Regel's privet. A graceful unclipped hedge, 2′ apart. 50 plants, 18″—24″ high.
22. Rose, Harrison's Yellow. Old-fashioned double yellow rose, blooms with larkspur. 1 plant, 3′ high.
23. *Rosa rugosa alba*, white Japanese rose. Large red fruits in autumn. 4 plants, 1½′—2′ high.
24. *Deutzia Lemoinei*, hybrid deutzia. Smaller than spirea, good white background as well. 4 plants, 2′—2½′ high.

VINES

25. *Evonymus radicans*, climbing evergreen evonymus. 14 plants, 3 years old.
26. *Ampelopsis Veitchii*, Boston ivy. 2 plants, 3 years old.
27. *Ampelopsis quinquefolia*, Virginia creeper. Vivid autumn red. 2 plants, 3 years old.
28. *Actinidia arguta*, silver vine. Dark green foliage, very dense. 2 plants, 3 years old.
29. *Aristolochia Sipho*, Dutchman's pipe. Immense green leaves, heavy growth. 2 plants, 2 years old.
30. *Celastrus scandens*, bittersweet. Scarlet and orange winter fruits. 3 plants, 2 years old.
31. *Clematis paniculata*, Japanese Virgin's bower. Mantle of small white flowers in autumn. 1 plant, 2 years old.
32. *Lonicera Halliana*, Hall's evergreen honeysuckle. Fragrant flowers, foliage practically evergreen. 2 plants, 3 years old.
33. Grapes: Catawba, small red, very sweet; Salem, large red. 2 plants 3 years old.

BULBS (Spring)

34. Crocus, Mammoth Golden Yellow. 50 bulbs.
35. Hyacinth, porcelain blue. 6 bulbs.
36. Narcissus, large yellow trumpet, mixed. 100 bulbs.
37. Early tulips, Cottage Maid, pink. 75 bulbs.
38. Darwin tulips. (A) Reverend Ewbank, lavender, 18 bulbs; (B) Moonlight, luminous yellow globes, 25 bulbs; (C) Clara Butt, salmon pink, 25 bulbs.

PERENNIALS (Spring)

39. *Myosotis alpestris*, Blue forget-me-not. 15 plants, 8″ apart.
40. *Bellis perennis*, English daisy. Pink and white. 15 plants, 8″ apart.
41. *Iris Germanica*, German iris. 12″ apart. (A) Johan Dewitt, standards violet, falls purple, 10 plants; (B) Darius, standards yellow, falls lilac, 10 plants; (C) *Pallida dalmatica*, large porcelain blue flower, 10 plants.
42. *Spiræa Chinensis*, pink herbaceous spirea. 5 plants, 18″ apart.

PERENNIALS (Summer)

43. Peony varieties. (A) *Festiva maxima*, large double white, flecked crimson; (B) *Arcos*, single rose pink, 3 plants; (C) *Albiflora*, white single, golden stamens, 4 plants.
44. *Hemerocallis flava*, early lemon lily. Blooms with mock orange. 10 plants, 15″ apart.
45. *Delphinium*, Gold Medal hybrids, larkspur, in tones of blue. 10 plants, 18″ apart.

(*Continued on page* 56)

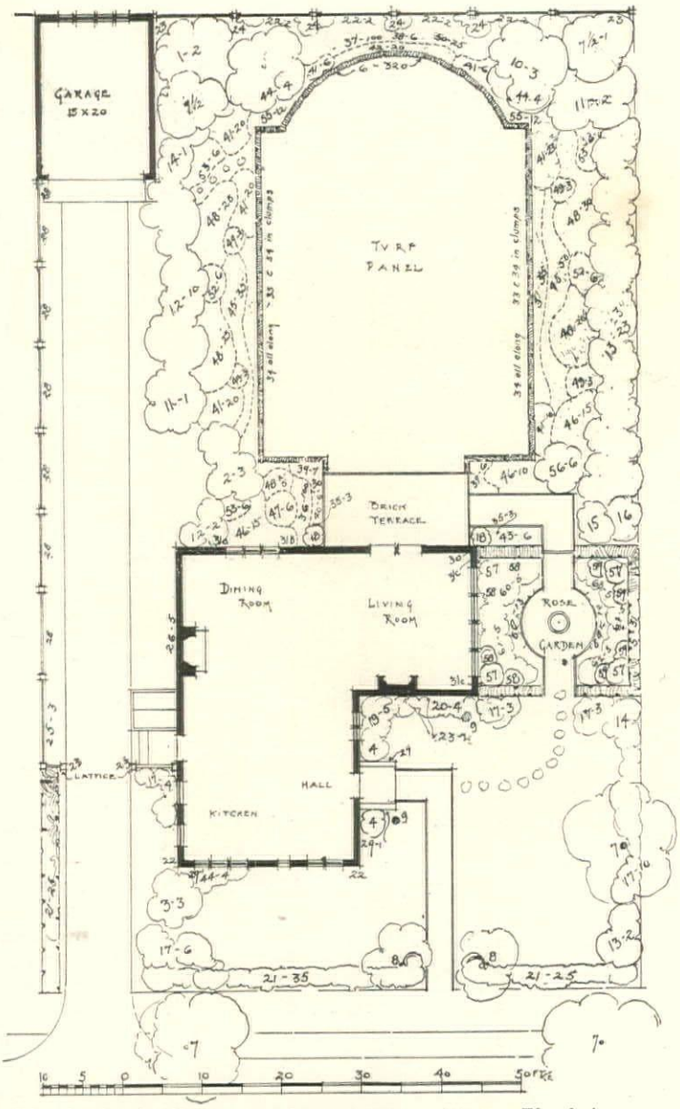
gay. This effect is succeeded by a combination of white *Spiræa Van Houtteii,* yellow iris, and lavender Darwin tulips. During midsummer it remains a restful green, to be enlivened in the autumn by the gold and white of Japanese anemones.

The flower border at the side of the porch is made up of forget-me-nots, English daisies, and early pink tulips, followed by pink peonies and spirea, iris of violet and purple and lavender-blue, and May-flowering tulips of pink and primrose. In June, early pink phlox l'Evenement contrasts effectively with the larkspur. Grapes shade the porch in late summer and the border is gorgeous with purple and gold helenium, pink Japanese anemones, and yellow button chrysanthemums.

The cost of the plants is approximately $106.48, divided as follows: Evergreens, $15.35; trees, $12.55; deciduous shrubs, $25.25; vines, $9.45; bulbs, $8.30; perennials, $31.08; annuals, $4.50.

Plan No. 2

Plan No. 2 is adaptable to almost any lot or house plan. The land drops abruptly away at the back, affording an opportunity for a garage and billiard room in the basement. From windows above, one gets the effect of a sunken garden, its square, formal shape seeming to belong to the English style of brick house. The walks are of grass; the hedge of clipped privet; the benches simple home-made ones of wood; the bird basin in the center a square pedestal of brick with shallow concrete basin. The circular seat at the end may be constructed at home of brick and concrete, or one of the better type of white wood garden seats arched with an arbor of wrought iron and netting.



The planting for No. 3 comes between $172 and $268. The design as a whole is architectural in effect, yet not oppressively formal

The garden is joined to the house by unclipped overhanging branches of privet. Since the living room windows are so far above, there can be no entrance from the house on the main axis, but a flight of stairs from the main floor leads down to a garden door.

Within the garden, a walk separates the beds from the hedge, planned thus for the purely utilitarian purpose of keeping its roots from robbing the flowers. Like the pictured Elizabethan gardens, the beds should be a mass of color from earliest spring until late fall.

In spring the hemlock, red maple blossoms, tender green of the larch, misty yellow of the spice bush, scarlet Japanese quince and snowy amelanchier outside the hedge, bid a fair morning to the narcissus, early tulips, grape hyacinths and arabis within.

Shrubs and Flowers

The procession never halts. Presently come white lilacs, flowering crab, wistaria, the whole splashed by the delicate tints of the Darwin tulips. Here are iris, columbine, lilac-blue *Phlox divaricata;* Sweet William, foxglove and peonies; helenium and light blue asters; and last the snowy yellow chrysanthemums.

Across the front of the house dwarf evergreens and vines are used sparingly, because, owing to the low foundation, too much planting would ruin the effect. The lawn in front is framed by an apple tree, two specimens of Cercidiphyllum, white fringe, spirea, forsythia and barberry.

Two buckthorns meet over the ser-

PLANTING LIST FOR PLAN No. 3

EVERGREENS.

INDEX

1. *Tsuga canadensis,* American hemlock. 2 plants, 4′—4½′ high.
2. *Thuya occidentalis,* American arborvitæ. 3 plants, 3′—3½′ high.
3. *Taxus cuspidata,* upright Japanese yew. 3 plants, 4′ apart, 1½′—2′ high.
4. *Taxus cuspidata* var. *brevifolia,* dwarf Japanese yew, specimens. 2 plants, 18″ high.
5. *Taxus cuspidata* var. *brevifolia,* dwarf Japanese yew. Hedges 8″ apart, 30 plants, 12″—15″ high.
6. *Buxus sempervirens,* Box edging. 3″ apart, 320 plants, 3″—4″ high.

DECIDUOUS TREES

7. *Ulmus americana,* American elm. 3 plants, 6′—8′ high.
7½. *Fagus sylvatica,* European beech. 2 plants, 4′—5′ high.
8. *Cratægus oxyacantha rosea pleno,* double pink hawthorn. 3 plants, 4′—5′ high.
9. Pear: Sheldon, winter; Beurre d'Anjou, autumn. 2 plants, 5′—6′ high.
10. *Syringa Japonica.* 4′ apart, 6 plants, 4′—5′ high.

DECIDUOUS SHRUBS

11. *Evonymus Europea.* Shrub or small tree, rose-colored fruit with red seed. 4′ apart, 3 plants, 3′—4′ high.
12. *Lonicera tatarica* var. *rosea,* pink flowered honeysuckle. 3′ apart, 12 plants, 3′—4′ high.
13. *Spiræa Van Houtteii,* Van Houtte's spirea. 3′ apart, 25 plants, 3′—4′ high.
14. *Forsythia intermedia,* Golden bell. 2 plants, 3′—4′ high.
15. *Fothergilla major.* Large white flower in May, resembling bottle-brush. 1 plant, 2′—3′ high.
16. *Exochorda grandiflora,* Pearl bush. Dazzling white flowers in May. 1 plant, 2′—3′ high.
17. *Philadelphus Lemoinei,* hybrid. Dwarf, does well in shade. 2½′ apart, 26 plants, 2′—3′ high.
18. *Azalea mollis* var. Anthony Koster. Golden yellow, good with wistaria. 2 plants, 1½′—2′ high.
19. *Symphoricarpos racemosus,* snowberry. 2½′ apart, 5 plants, 2′—3′ high.
20. *Kerria Japonica.* Orange flowers in summer, green twigs in winter. 2½′ apart, 4 plants, 1½′—2′ high.
21. *Berberis Thunbergii,* Japanese barberry as unclipped hedge. 1½′ apart, 75 plants, 12″—15″ high.

VINES.

22. *Evonymus radicans,* climbing evergreen evonymus. 11 plants, 3 years old.
23. *Lonicera Halliana,* Hall's honeysuckle. 6 plants, 2 years old.
24. *Schizofragma hydrangeoides,* climbing hydrangea. 4 plants, 2 years old.
25. *Ampelopsis heterophylla,* turquoise berry. 3 plants, 2 years old.
26. *Ampelopsis Veitchii,* Boston ivy. 5 plants, 2 years old.
27. *Actinidia arguta,* silver vine. 2 plants, 3 years old.
28. Grapes: Concord, blue; Moore's Diamond, white. 6 plants, 2 years old.
29. *Celastrus scandens,* bittersweet. 2 plants, 2 years old.
30. *Wistaria Chinensis,* purple wistaria. 2 plants, 4 years old.
31. Climbing roses, everblooming hybrid teas. (A) Alberic Barbier, yellow, 1 plant; (B) Christine Wright, pink, 1 plant; (C) Mrs. Robert Peary, 2 plants. 4 plants, 4 years old.

BULBS (Spring)

32. Purple crocus. Clumps, all around back of box edge. 250 bulbs.
33. White crocus. Alternately with purple crocus. 250 bulbs.
34. Early tulips, var. Goldfinch. Pure yellow, all along back of crocus. 250 bulbs.
35. *Fritillaria imperialis,* Crown imperial. Orange yellow. Near house terrace. 6 bulbs.
36. *Muscari botryoides,* Blue grape hyacinth. Increase rapidly and do not run out as tulips do. Near house terrace. 100 bulbs.
37. *Narcissus poeticus,* Pheasant's eye narcissus. Partial shade, across end of turf panel. 100 bulbs.

PERENNIALS (Spring)

38. *Dicentra spectabilis,* Bleeding heart. 3′ apart, 6 plants.
39. *Trollius Japonicus* var. *Excelsa,* Orange globe flower. 12″ apart, 13 plants.
40. *Iris Germanica* var. Kharput. Violet and purple, good with wistaria, orange trollius and azalea. 12″ apart, 6 plants.
41. *Iris pallida.* Large porcelain-blue iris. 12″ apart, 105 plants.

PERENNIALS (Summer)

42. *Heuchera sanguinea,* Coral bells. 12″ apart, 20 plants.
43. *Anchusa Italica* var. Opal, Alkanet. Large mass of light blue. 18″ apart, 6 plants.
44. *Hemerocallis Thunbergii,* late lemon lily. 12″ apart, 12 plants.
45. *Papaver orientale,* Oriental poppy in hybrid pink varieties only. 12″ apart, 45 plants.
46. Delphinium hybrids, larkspur. 18″ apart, 40 plants.
47. *Anthemis tinctoria,* yellow daisy. 18″ apart, 6 plants.
48. Phlox, lavender and pink varieties. 15″ apart, 100 plants. Miss Lingard, early white, faint lavender eye, to go near larkspur. L'Evenement, early pink, blooms with larkspur. Selma, salmon pink, red eye. Pink Beauty, cool shell pink. Mme. Paul Dutrie, lilac rose, overlaid soft rose. Crepuscule, lavender, deep purple eye. Eugene Danzenvillier, lilac, white edges.
49. *Gypsophila paniculata,* Infant's breath. Cloudy mass helps fill space left vacant by Oriental poppies. 18″ apart, 12 plants.

PERENNIALS (Autumn)

50. *Lilium speciosum.* Pink Japanese lilies, August and September. 12″ apart, 25 bulbs.
51. *Anemone Japonica,* Japanese anemone. White. 12″ apart, 70 plants.
52. *Aster Novæ-Angliæ rosea.* Tall, vivid rose New England aster. 18″ apart, 12 plants.
53. *Helenium autumnale* var. *superbum rubrum,* bronze sneezeweed. 18″ apart, 6 plants.
54. *Helenium autumnale.* 18″ apart, 12 plants.
55. *Aconitum Wilsoni,* monkshood. Tall, intense blue, very late. 12″ apart, 25 plants.

ROSES—Hybrid Perpetuals, 2′-2½′ apart

56. Harrison's Yellow. 6 plants, 2′ high.
57. Frau Karl Druschki. The finest white. 4 plants, 2 years old.
58. Moss Blanche Moreau, pure white. 4 plants, 2 years old.
59. Mrs. John Laing, pink. 4 plants, 2 years old.
60. Ulrich Brunner, red. 4 plants, 2 years old.

HYBRID TEAS

61. Gruss an Teplitz, red. 5 plants, 2 years old.
62. Willowmere, very hardy pink. 5 plants, 2 years old.
63. Killarney, pink. 5 plants, 2 years old.
64. Betty, coppery yellow. 5 plants, 2 years old.
65. Polyantha or dwarf roses. 12″ apart, 25 plants. (A) White Baby Rambler, 12 plants; (B) Baby Tausendschon, pink, 4 plants; (C) Cecile Brunner, pink and white, 4 plants; (D) George Elger, golden yellow.

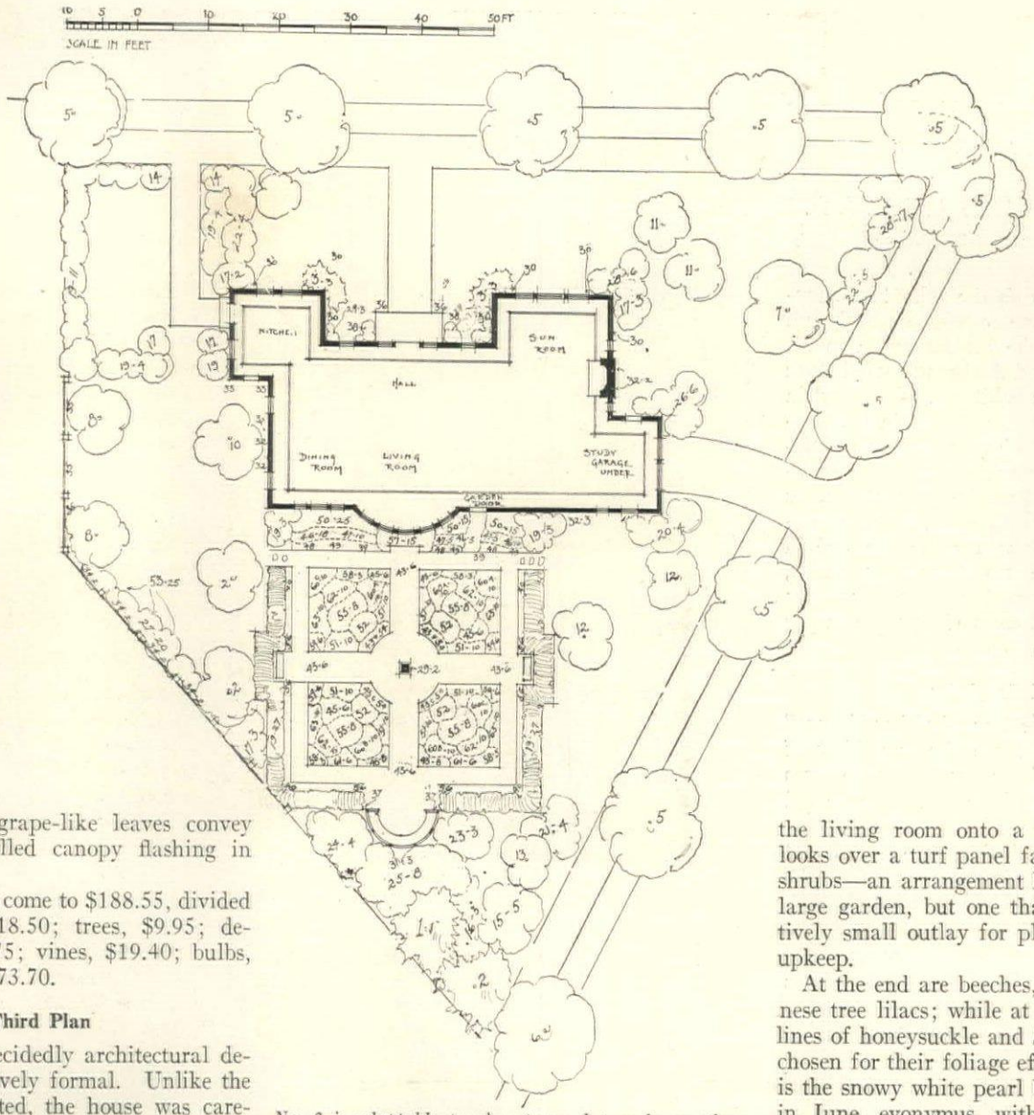
vice walk, and a tall hedge of unclipped privet successfully conceals the drying yard at the side. Back of that is a small secluded lawn where fruit trees flourish. Here is an excellent spot for the red Oriental poppy.

White roses and grapes cover the fence. The high corners of the house next the garage entrance are supported by masses of high bush cranberry and flowering currant; while clinging vines like schizofragma, evonymus and Boston ivy are sparingly used on the house. Over the hooded seat is a turquoise berry, whose glossy fruit of lapis-lazuli and grape-like leaves convey the effect of a jewelled canopy flashing in the sun.

In No. 2 the plants come to $188.55, divided thus: Evergreens, $18.50; trees, $9.95; deciduous shrubs, $48.75; vines, $19.40; bulbs, $18.25; perennials, $73.70.

The Third Plan

Plan No. 3 is a decidedly architectural design, yet not oppressively formal. Unlike the first example illustrated, the house was carefully planned in relation to the lot—the object being to secure from the ground the maximum of use and beauty.



No. 2 is adaptable to almost any lot or house plan. The cost will range between $137 and $188

Next the sidewalk is a low hedge of barberry. The street trees are elm. Pink hawthorns arch the entrance walk—inexpensively constructed of brick, laid in sand. The low house foundations and front lawn area are planted with snowberries, kerria, *Spiræa Van Houtteii*, dwarf Philadelphus and Japanese yew, all of which are small in scale and fine in texture. A few lemon lilies lend a note of color.

The main entrance is at the back, where French doors open from the living room onto a brick terrace. This looks over a turf panel faced with flowers and shrubs—an arrangement having the effect of a large garden, but one that calls for comparatively small outlay for plants, and subsequent upkeep.

At the end are beeches, hemlocks and Japanese tree lilacs; while at the sides are straight lines of honeysuckle and *Spiræa Van Houtteii*, chosen for their foliage effect. In spring, there is the snowy white pearl bush and fothergilla; in June, evonymus, with its pink foliage in

(*Continued on page* 54)

PLANTING LIST FOR PLAN No. 2

INDEX

EVERGREENS

1. *Tsuga canadensis*, American hemlock. 1 plant, 4′-4½′ high.
2. *Lariz Europæa*, European larch. 1 plant, 5′-6′ high.
3. *Pinus montana*, var. *Mughus*, Mugho pine, dwarf. 6 plants, 12″-15″ high.
4. *Leucothoe Catesbei*, lily-of-the-valley shrub. Broad leaved evergreen, small white flowers. 2 plants, 1′-1½′ high.

DECIDUOUS TREES

5. *Acer saccharum*, sugar maple. Larger than Norway maple. 9 plants, 8′-10′ high.
6. *Acer rubrum*, red maple. 1 plant, 6′-8′ high.
7. Apple. 1 plant, 5′-6′ high. Alternative choice: Northern Spy, red winter variety; Rhode Island Greening, large winter variety; Fameuse or snow apple, handsome red autumn variety.
8. Peach. 2 plants, 4′-5′ high. Crawford's Early, yellow freestone, August; Elberta, later yellow.
9. Cherry. 2 plants, 4′-5′ high. Black Tartarian ox-heart; Yellow Spanish.
10. Quince, Champion. Large yellow. 1 plant, 4′-5′ high.
11. *Cercidiphyllum japonicum*, handsome specimen trees, gray bark, smooth leaves, purplish when young. 2 plants, 4′-6′ high.
12. *Malus Ionensis* var. *Bechtelii*, double pink flowering crab, very fragrant. 1 plant, 3′-4′ high.
13. *Malus Scheideckeri*, double flowering crab, shapely habit, rose color. 1 plant, 3′-4′ high.
14. *Rhamnus cathartica*. 2 plants, 2½′-3½′ high.

DECIDUOUS SHRUBS

15. *Amelanchier canadensis*, shad bush. Very early white flowers, edible fruit in June eaten by birds. 5 plants, 2′-3′ high, 4′ apart.
16. *Benzoin aestivale*, spice bush. Very early yellow flowers. 3 plants, 2′-3′ high, 4′ apart.
17. *Forsythia intermedia*, golden bell. 10 plants, 3′—4′ high, 3′ apart.
18. *Chionanthus Virginica*, white fringe. Flowers in May, foliage good. 1 plant, 2′-3′ high.
19. *Ligustrum Ibota*, hardy Japanese privet. Unclipped, 26 plants, 4′-5′ high, 3′ apart; clipped for hedge, 54 plants, 2′-3′ high, 2′ apart.
20. *Viburnum opulus*, high bush cranberry. 4 plants, 3′-4′ high, 4′ apart.
21. *Cydonia japonica*, Japan quince. Select some of the pink hybrids if scarlet is not desired. 4 plants, 2′-3′ high, 3′ apart.
22. *Spiræa Van Houttei*, Van Houtte's spirea. 9 plants, 2′-3′ high, 3′ apart.
23. *Evonymus alatus*, cork-barked evonymus. 3 plants, 2′-3′ high, 4′ apart.
24. *Philadelphus grandiflorus*, the tallest variety of mock orange. 4 plants, 3′-4′ high, 4′ apart.
25. *Syringa vulgaris*, var. *alba*, common white lilac. Grows taller than the purple. 8 plants, 2′-3′ high, 4′ apart.
26. *Ribes aureum*, flowering currant. Early, intensely fragrant yellow flowers. 6 plants, 2′-3′ high, 3′ apart.
27. *Rosa rugosa*, var. Blanche de Coubert, double white Japanese rose. 20 plants, 1½′-2′ high, 2′ apart.
28. *Berberis Thunbergii*, Japanese barberry. Unclipped in masses. 17 plants, 1½′-2′ high, 2′ apart.

VINES

29. *Evonymus radicans*, climbing evergreen evonymus. Clings to brick. 8 plants, 3 years old.
30. *Schizofragma hydrangeoides*, climbing hydrangea. Clings to brick and stone. 6 plants, 2 years old.
31. *Ampelopsis heterophylla*, turquoise vine. Exquisite blue and purple berries, grape-like leaf. 3 plants, 2 years old.
32. *Ampelopsis Veitchii*, Boston ivy. 8 plants, 2 years old
33. *Lonicera Halliana*, Hall's honeysuckle. 2 plants, 3 years old.
34. Climbing rose, Silver Moon. Large single white. 8 plants, 4″ pot.
35. Grape, Moore's Early. Large blue variety. 3 plants, 2 years old, 8′ apart.
36. *Wistaria Chinensis*, purple wistaria. 2 plants, 4 years old.
37. *Celastrus scandens*, bittersweet. 2 plants, 2 years old.

BULBS (Spring)

38. Crocus Mammoth Golden Yellow. Among evergreens across front of house. 200 bulbs.
39. *Muscari botryoides*, blue grape hyacinth. In flower garden at foot of hedge. 200 bulbs.
40. Narcissus Sir Watkin, large yellow trumpet. 100 bulbs.
41. Early tulips. (A) Duke of Albany, very early pink, 56 bulbs around circle back of arabis and nepeta; (B) Princess Wilhelmina, deeper pink, 50 bulbs around peonies; (C) Goldfinch, pure yellow, 50 bulbs near Japanese iris.
42. Darwin tulips. Selected varieties of lavender, rose and pink. 100 bulbs near outer corners of beds.

PERENNIALS (Spring)

43. *Arabis alpina*, white rock cress. 40 plants, 12″ apart.
44. *Alyssum saxatile*, Golden tuft. Vivid yellow for accents. 8 plants.
45. *Iris pallida*, large porcelain blue iris. 40 plants, 12″ apart.
46. *Dicksonia punctiloba*, hay-scented fern. Sun or shade. 18 plants, 12″ apart.
47. Aquilegia hybrids, hybrid columbines. Pink and cream. 20 plants, 12″ apart.
48. *Phlox divaricata*, wild Sweet William. Large, fragrant, lilac-blue. 15 plants, 12″ apart.

PERENNIALS (Summer)

49. *Heuchera sanguinea*, coral bells. Small red flowers on slender red stems, bloom all summer, leaves evergreen. 15 plants, 12″ apart.
50. *Digitalis gloxinæflora*, foxgloves. Mixed carmine pink and white. 55 plants, 12″ apart.
51. *Dianthus barbatus*, white Sweet William. Take up after blooming and replace with pink verbenas. 80 plants, 8″ apart.
52. *Pæonia*, var. *rosea elegans*, peony. Double rose, creamy center. 4 specimen plants.
53. *Papaver orientale*, red Oriental poppy. 25 plants, 15″ apart.
54. *Nepeta Mussini*, mint. Mauve flowers, gray leaves, excellent for edging. 15 plants, 12″ apart.
55. Delphinium hybrids, larkspur. 32 plants, 18″ apart.
56. *Oenothera Missouriensis*, Missouri primrose. Large solitary yellow flowers useful as accents. 6 plants, 12″ apart.
57. *Funkia lanceolata*, lavender day lily. Late, blooms in September. 15 plants, 12″ apart.
58. *Anthemis tinctoria*, chamomile. Yellow daisy, lasts all summer. 12 plants, 18″ apart.
59. *Iris Kaempferi*, Japanese iris. Lavender. 25 plants, 12″ apart.
60. Phlox varieties. 15″ apart. (A) Jeanne d'Arc, late pure white, 40 plants; (B) R. P. Struthers, vivid coral red, 20 plants; (C) F. G. von Lassburg, large white, 10 plants.

PERENNIALS (Autumn)

61. *Helenium autumnale*, yellow sneezeweed. 12 plants, 12″ apart.
62. Aster Feltham Blue. Medium height, large masses porcelain blue flowers. 40 plants, 1′ apart.
63. Hardy chrysanthemums, aster-flowered variety Etoile d'Or, vivid yellow. 40 plants, 12″ apart.

THE COTTAGES AND HOUSES OF FRENCH CANADA

Their Architecture and Native Peculiarities

RAMSAY TRAQUAIR, A. R. I. S. A.
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SCATTERED through the Island of Montreal from St. Anne to Bout de l'Isle, all down the shores of the St. Lawrence to St. Anne de Beaupré, stand the broad-roofed stone cottages of the Quebec habitants. Clustered in places into little villages, centering in the presbytere and the church with its slender, needle-like spire, scattered along the side of the highway, they mark everywhere the older settlements and have a character of simple, homely comfort which we will seek in vain elsewhere in Canada. These are no temporary shells, thrown up to be abandoned within a few years; they are the ancestral homes of a people deeply attached to their land.

Edith E. Watson

A steep roof of 40° and a hipped, central chimney are characteristics found in many farmhouses. This type is from Beauport, Quebec

Colonial Simplicity

The early French settlers of "New France" were a simple folk. Even the wealthiest of them do not seem to have brought much from the motherland, though here and there an old piece of furniture still survives. But only the simplest methods of building were transferred from France to the St. Lawrence. Unlike the settlers of New England, who brought with them from the south of England a tradition of wood framing, lined with clapboarding and roofed with shingles, the Normandy peasants were accustomed to stone houses, with parapetted gables and steep roofs, often spreading at the eaves with a strong bell-cast. There is indeed wood building in the North of France, but so little did it affect the building of Quebec, that when the French settlers did use the abundant logs of Canada they copied the forms of stone building in them and their log houses are architecturally of stone form.

The settlers brought with them no stylistic or ornamental architecture. The date of the early settlements corresponds to the early classic Renaissance of France, but the vernacular was still Gothic. Excepting in the churches there are but few classic moldings, indeed few moldings of any kind. In the houses a simple basis of medieval construction is modified by the needs of the climate, with its alternations of winter snow and summer heat.

Watson

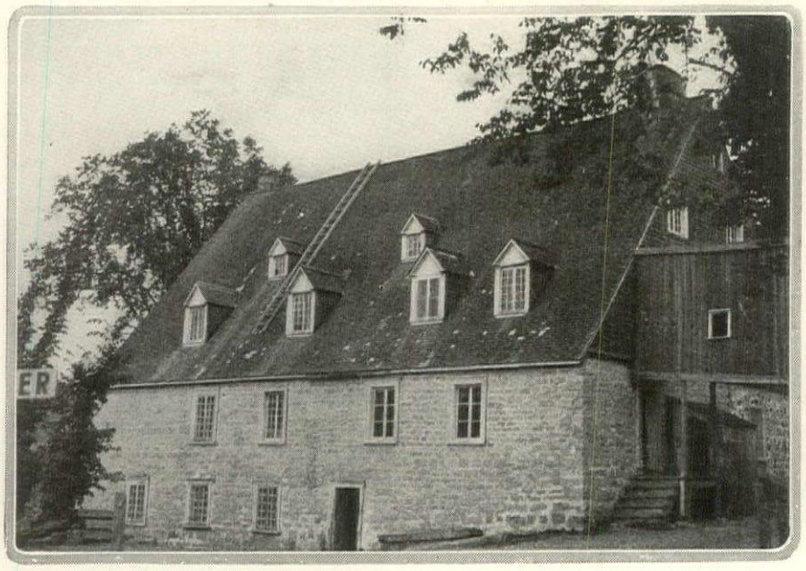
The typical cottage of the village is an oblong building of rubble masonry with a steep roof and having a parapetted gable at each end

Dates of Establishment

Few records are available as to when most of these houses were built. The type seems to have been fully established by the end of the 17th Century, for there are houses of the kind in Montreal of about 1695, and the Chateau de Ramezay, built in 1703, is a fully developed example of the cottage type on a large scale. The tradition seems to have lasted until about 1850 when it was submerged by the wave of commercial prosperity. We may take it that most of our examples were built towards the second half of the 18th and the beginning of the 19th Centuries.

Early drawings of the City of Quebec show us that the town houses of the mid-18th Century were of two or three stories, with plain square windows, steep roofs and corbelled gables with high parapets separating each from its neighbor. The chimneys were large, often double, and set in the gable walls. The roof is always parallel to the street. Under the French regime the gable end to the street, with its accompanying privacy of side entrance, seems to have been a privilege, and the right "d' avoir pignon sur rue" was allowed only to a few. To this day even the village house stands front to the road.

The French law of inheritance, which required an equal division of all property, had one curious result. It led to the division of



The larger country houses are in two stories, often with two additional floors in the roof, these rooms being lighted by dormers

Watson

The gambrel roof is apparently a later introduction. This type is found at St. Anne de Beaupré

The French-Canadian house is set according to compass and not in conformity with the road

In the Ottawa valley a type is found in which a narrow gallery with deeply projecting eaves surrounds the house

the farms into long narrow strips, each with its little frontage to the road and the river. On each of these a house might be built, and so in places the highroad is lined with houses, fairly close together and each with its long strip behind it.

The Country Cottage

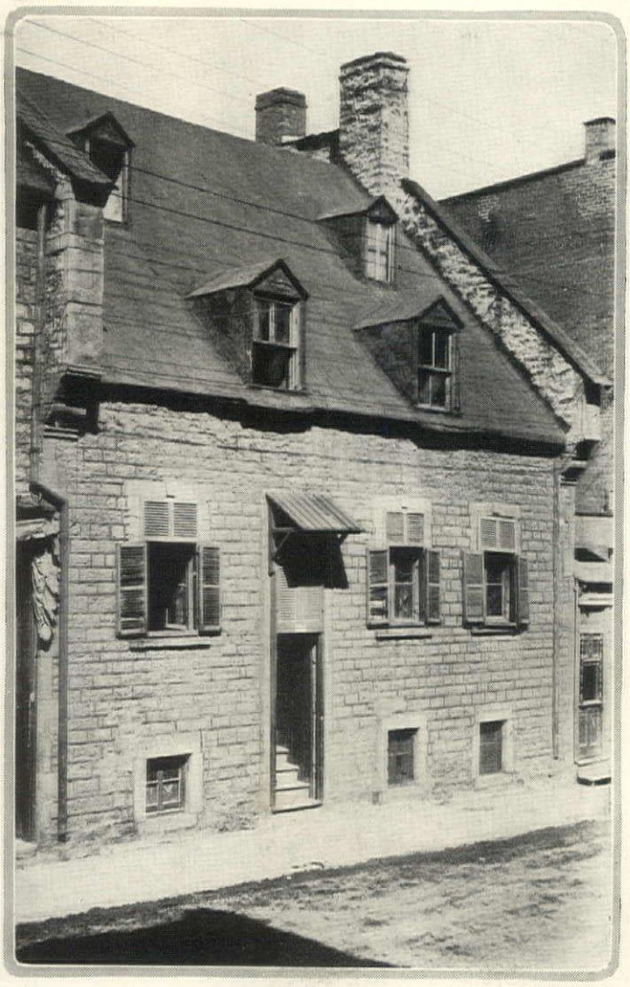
The typical cottage of the country roads and villages seems to have been developed from the plain, solid houses of the city. It is an oblong building, usually without breaks or projections, with a steep roof and a parapetted gable at each end. The walls are a story and a half high, from 2′ to 3′ thick, built of good irregular rubble masonry with larger squared stones at the angles only. The masonry is almost smothered in mortar, and the walls are often whitewashed.

The door is usually about the center, with the windows more or less symmetrical on each side. These are casements opening inwards in the true French manner, for the English casement, opening out, is not used. The frames are set close to the outer face of the wall and are finished with a wooden surround on the face. This is sometimes quite delicately molded, more often plain, with a flat gabled form at the top. The old windows are divided into small square panes by wooden glazing bars. Leaded glazing must have been used in some of the oldest houses, for the well known drawing of Champlain's "habitation" shows diamond panes in the windows, but the houses, as we have them now, all have wooden window bars.

Shutters and Galleries

Large buildings have slatted shutters hinged on the outside and folding back against the walls, where they are held by little "S" catches. If the windows are large, the shutters are in four leaves, so that either the upper or the lower part can be left open for light. Painted the usual green, and folded back on each side of the windows, these shutters give an unmistakably French quality to the building. In the cottages they are usually omitted, and single windows are the rule in their stead.

Quebec has a good verandah climate. Here is year-round shelter



An old town house in Montreal showing the high parapets and double chimneys. Courtesy McGill University

Very often the main floor is raised some 4′ above the ground and entered from a gallery extending along the front of the house. A cellar for food and stores was necessary in the farmhouses and could be obtained in this way, whilst the gallery is sufficiently high to rise above the winter snow level and provide a walk in front of the house when walking elsewhere was difficult.

Inside the House

Entering the house we find ourselves at once in the large room, the full width of the house and lighted by windows in both sides. At the end is the great fireplace with its iron crane; the walls are plastered direct on the stone, or, if it is a more elaborate house, they and the ceiling are lined with broad planks whose joints are covered by a neat molded fillet. The stair rises rather irregularly in a corner and climbs up to the single big attic above. A second room, or two rooms separated by a central partition, occupy the other end of the house, but the planning of the cottages is very rudimentary.

The larger houses are often very broad—the Chateau de Ramezay is some 50′ from front to back—and in these houses a central longitudinal wall divides the front from the back rooms. There will then be two fireplaces in the gable, which show on the outside in the double chimney with its connecting parapet.

The floors are of heavy squared logs often laid close together and boarded over. An effort towards fireproofing seems to have been made in the Chateau de Ramezay, where the basement is vaulted and the first floor covered with stone paving laid over the wooden beams.

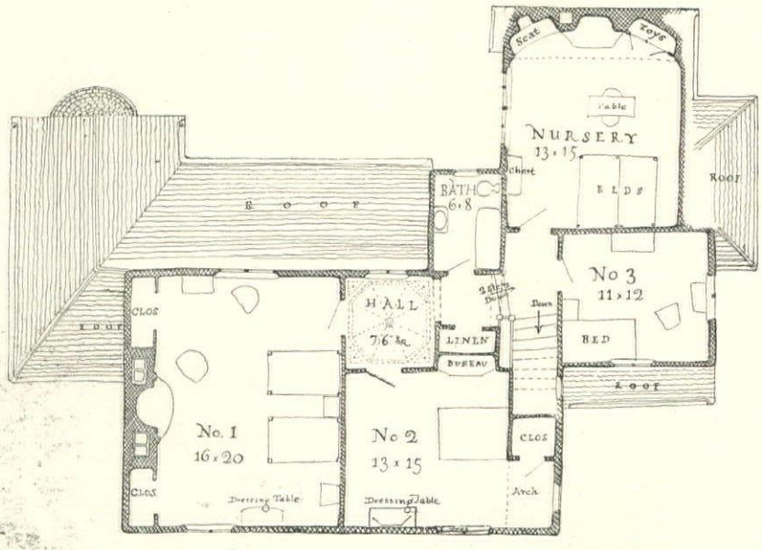
Roofs and Eaves

Roofs are steep, 40° or even more, and usually end in a chimneyed gable at each end. Quite a number, however, have hipped roofs with a central chimney. The gambrel roof which is so common in the villages is apparently a later introduction, but some of the old barns have hipped gambrels.

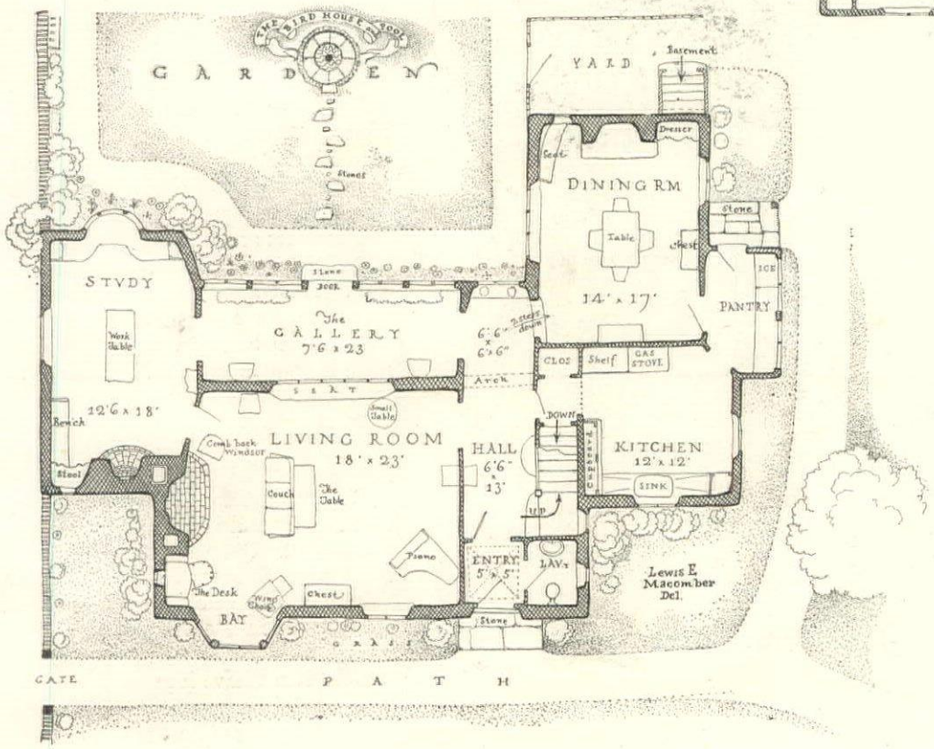
In gabled houses the deep eaves are

(*Continued on page* 52)

A house for a man with a quaint slant on life—that's what it is. The architecture is hybrid, a mixture of Dutch and Salem Colonial developed in stucco on the first floor, clapboard above and a cut-in red shingled roof. Two big chimney stacks give the ensemble a solid dignity. The overhang of the second story, the windows and the entrances make it an unusual design



Across the front is the living room with an entrance at this corner. Behind that runs a glassed-in gallery facing the garden. A study or library, with a fireplace, occupies an ell. On this side the kitchen, pantry and dining room fill the extension

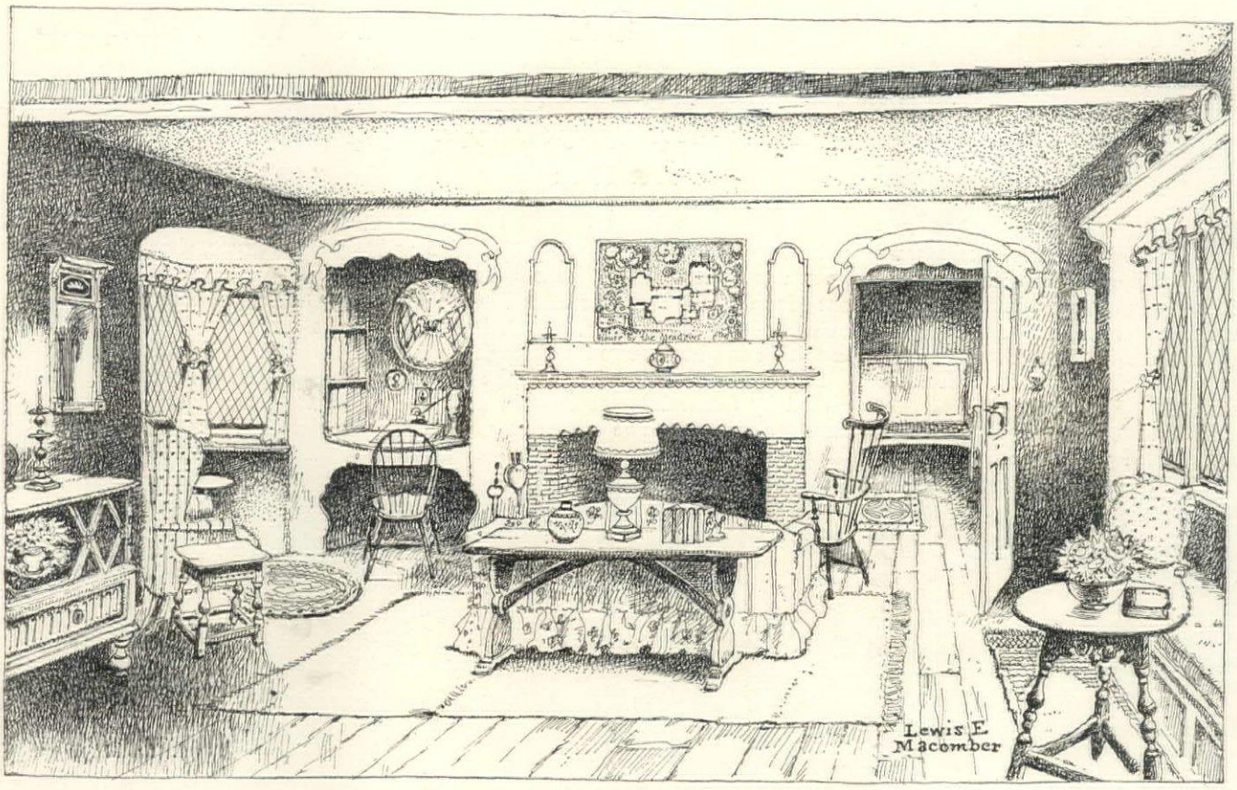


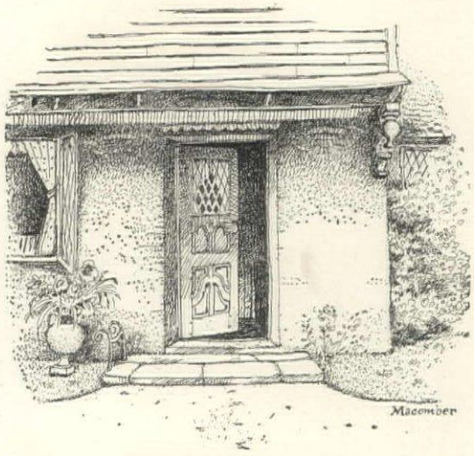
Upstairs we have a master's room with a fireplace, a second chamber and a maid's room in proximity to the nursery. One bath suffices. A quaint little hall with a pointed ceiling connects the rooms. Closet space is ample. All rooms are well lighted and ventilated

A HOUSE & GARDEN COUNTRY HOUSE

Designed, Furnished and Pictured by

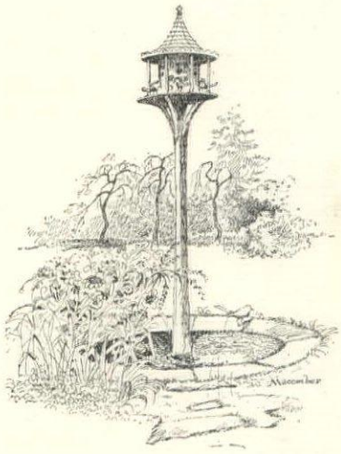
LEWIS E. MACOMBER

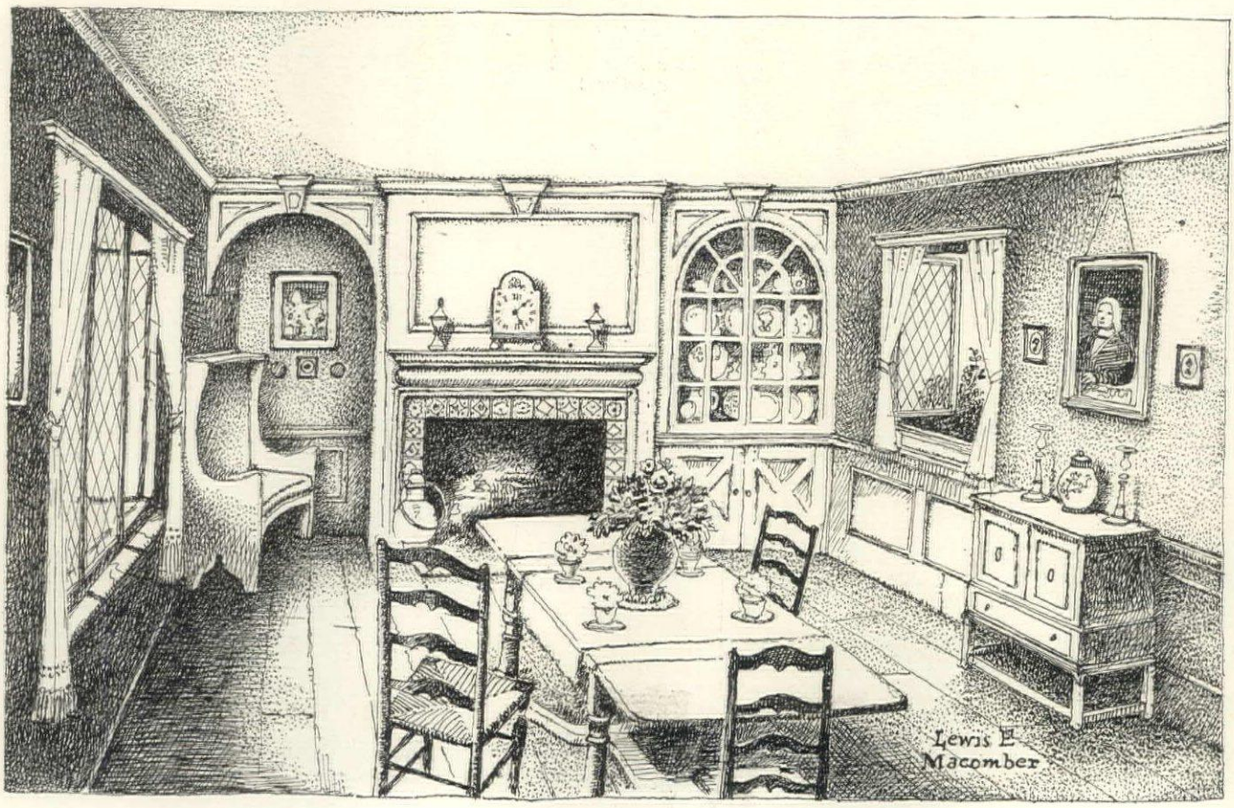




In the living room, balancing the door to the right is a writing corner, lighted by a circular window. The furniture costs as follows: 6′ long couch with three loose cushions and covered, $170; couch table 6′ long, 28″ wide, 29½″ high, in pine or walnut antiqued, $100; wing chair in bay window, $45; stool, $27; chair at desk, $18; comb back chair by fire, $45; small circular table, 28″ high, $45; painted pine chest, 40″ long, 38″ high, 20″ deep, $150

One corner of the dining room is filled with a built-in cabinet, the other side a settle. The woodwork is simple and painted white. Dutch tiles are used around the fire opening. The furniture costs are: Dutch slat-back chairs, walnut or painted, with rush seats, $40 each; draw-top table, 40″ wide, 8′ long extended, $210; English hutch, used for a serving table, 40″ long, 41″ high, $100. To left and right are details of the entrance and the bird house





PERIOD STYLES *in* OLD *and* NEW DESKS

Their Placing and Part in the Composition of the Room—Identifying the Types

H. H. BRIDGES

As early as the 16th Century, desks were considered of enough importance to attract the attention of master craftsmen. Their work, in turn, attracted the patronage of royalty, who, realizing the importance of the desk as a work of art, placed them in their most notable rooms.

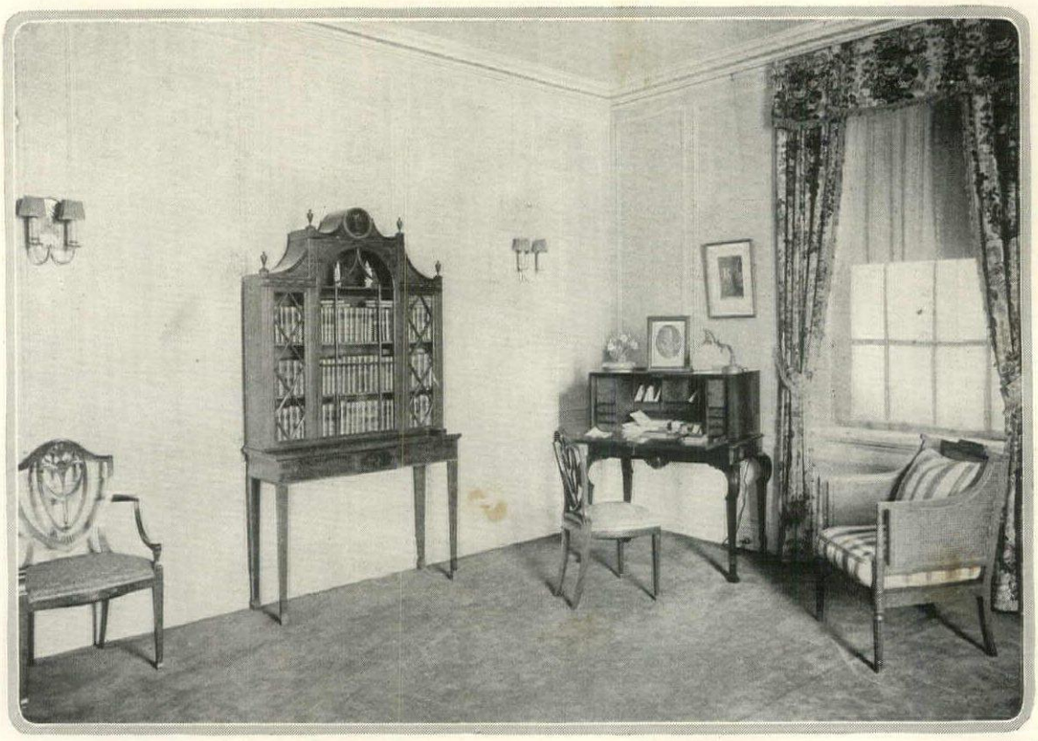
We have grown to feel the same admiration for this once neglected piece, especially during the last few years, for we realize that it has a distinct rôle to play in the composition of a decorative scheme, where period furniture is used.

When our country was young, few old desks were to be found among the scanty furniture. Our Colonial forebears could not bring over many of their belongings in the diminutive ships. One of the earliest that came to our shores was brought in the Mayflower, owned by no less a personage than John Alden. It was not a large desk, standing only 2½′ high and known as a bureau desk. This has never been out of the family and is treasured in the home of one of his descendants, and is in as good condition as when it was first brought here.

Another interesting example is the desk once owned by General Israel Putnam of Revolutionary fame. On it he wrote many of his war letters. It is a fine example of the ball and claw feet type, showing rising sun ornamentation on the drawers. In the old Stark Mansion at Dunbarton, New Hampshire, is another that was originally owned by Robert Morris, the "financier of the Revolution." It was inherited by the present owner, who is a direct descendant. These are only a few of the desks still to be found in homes over the country, with which history has been intimately connected.

In their construction the best woods only were used—usually mahogany and walnut, although sometimes white wood veneered was chosen. Desks of this period should be used in rooms where the furniture is Colonial in type, as they harmonize with that style.

Should you by chance have inherited an old mahogany desk, remember in determining its make that if it was in your family's possession before the Revolution it was in all probability an imported one, for furniture was not designed to any extent in our



Early Georgian feeling is found in this secretary in a New York apartment

From New England comes this type of early American desk with slant top

The red lacquer of this old desk has been repeated in the mirror frame above

A Spanish desk of the Baroque period with rich inlay on the doors, a typical example

To the right, a rare piece of green Italian lacquer with drawers below and cabinet top

country until after then. The master craftsmen gave to their own special work distinguishing marks that are helpful for identification. Chippendale leaned to table desks, and secretaries, which have glass doors. Many were exquisite in their workmanship, showing classic hand-carving on the feet and fluted columns. Hepplewhite preferred a heavier style and more severe, while Sheraton created, among other pieces, tambour tables to be used by both ladies and gentlemen. Many of his pieces were finished with plain legs, while others were twisted.

Classifying Desks

In classifying these desks they should be divided into three groups: antiques, reproductions and machine-made pieces. The last were never carved and followed such similar subjects that Ruskin, during his day, condemned them as unfit for use in any up-to-date room. For a time they went out of fashion, but today with the introduction of skilled labor, men who have studied the art for years have caught the spirit and with a perfect understanding of the type desired, are producing satisfactory pieces.

We are particularly fortunate in being able to control master craftsmen, who have come from Spain, Italy and even Japan, attracted to our country by our superior work. It is the mobilization of experts, such as these, that has led to such wonderful productions.

William and Mary desks are in favor at the present time. They prove satisfactory on account of their being able to fit into small places. The mahogany desk in Queen Anne's style also is fashionable for it is particularly congenial in a Colonial room.

For Men and Women

The man of the house demands for his library something in harmony with his furniture. If it is mahogany of the Colonial type, a Chippendale or Hepplewhite desk is applicable. Elaborately carved woodwork requires a richly carved desk.

The housewife prefers an entirely different kind of desk. It should have plenty of compartments; or if she has much correspondence, it should be a cabinet top, where she can place her letters. In chambers where old Colonial pieces are used the desks most adaptable are either walnut or mahogany. Yet, even here, discretion must be exercised for it would be unsuitable to place a Chippendale desk in a Hepplewhite setting. Then too, proportion and style demand a placing of desks that is in harmony with the rest of the furniture. In direct contrast, painted pieces demand either a writing table of the same color or possibly an odd piece which makes a pleasing contrast. For this, why not have a built-in desk in one corner of the room, painted white, and decorated with the same design used in the furniture?

Italian and Baroque Designs

We revel in the rich colors found in Italian furniture, admiring particularly those pieces that came into vogue during the Renaissance. The finest and most desirable desks came into vogue about the middle of the 16th Century. They embodied cleverness of construction together with good taste in design. Particularly happy was the choice of color. These Venetian workmen were most elaborate producers of furniture, and their type is easily recognizable as they use principally light shades with vivid polychrome decorations. Their favorite tones were light blue, gray, a greenish white, and an effective shade of light yellow.

The same designs were copied later by the Roman cabinet-makers whose work is characterized by the use of heavier colors. Following on their work came the Baroque, a style that reached its apex during the reign of Louis XIV. In both Spanish and Portuguese desks we find this Baroque note. An example of the Spanish Baroque is illustrated on this page. The desk is decorated with the old iron work, so popular with the Spanish craftsmen. The hammered wrought iron designs stand out on a background of dark wood in a decorative manner.

We must not forget the decorative value of lacquer, which because of its color value is often introduced as a single piece in the room. Oriental lacquer work is ornamented with gold, and mother-of-pearl. Gold ground lacquer is occasionally found in furniture, although black and red are considered most desirable by experts. One of these antiques occupies a wall space in the home of Mr. Henry G. Vaughan, M. F. H., of the Norfolk Hunt, shown at the bottom of page 28. The lacquer here is red, and the same color is repeated in the mirror hanging above.

In addition to these period pieces many enthusiasts are making over old furniture into desks, using the square piano and the spinnet for this purpose. The possibilities in this are limitless and offer a wide field for ingenuity.

This revival of the desk as an essential piece of furniture is due to the fact that we are appreciating the architectural atmosphere of our rooms. We are considering them as complete pictures in which hangings, furniture and wall coverings combine to create a finished ensemble. Into this ensemble comes the desk.

The Position of the Desk

Heretofore the antique desk was relegated to a dark corner whereas, granted it has good lines and is in a fitting condition, it should be given a place of honor in the furniture grouping of a room.

The place for the desk is the position that affords light over the left shoulder—granted, of course, that the writing members of the house are right-handed! If possible it should not be in too public a part of the room. A corner is preferable. Although one often sees the desk placed between windows—and there it finds its best position as a piece of furniture —the cross lights are often amazing. But one can always sacrifice a little of her convenience to make the perfect grouping.

When the desk is used as an integral element in the furnishing of a room, it should be combined with accessories to form a group. There should be a floor lamp close at hand or a lamp above it. Pleasing garniture may be placed on top. A picture or decorative mirror may be suspended above.

ARCHITECTURAL PAINTINGS *and* ETCHINGS

As a Decoration for the Wall They Visibly Enlarge the Size of the Room and Open Windows on a Wide Range of the World

PEYTON BOSWELL

THE four walls of a room present one of the most serious problems with which we come in daily contact. To escape the blight of them and the dread of them is worth some thought and consideration on our part.

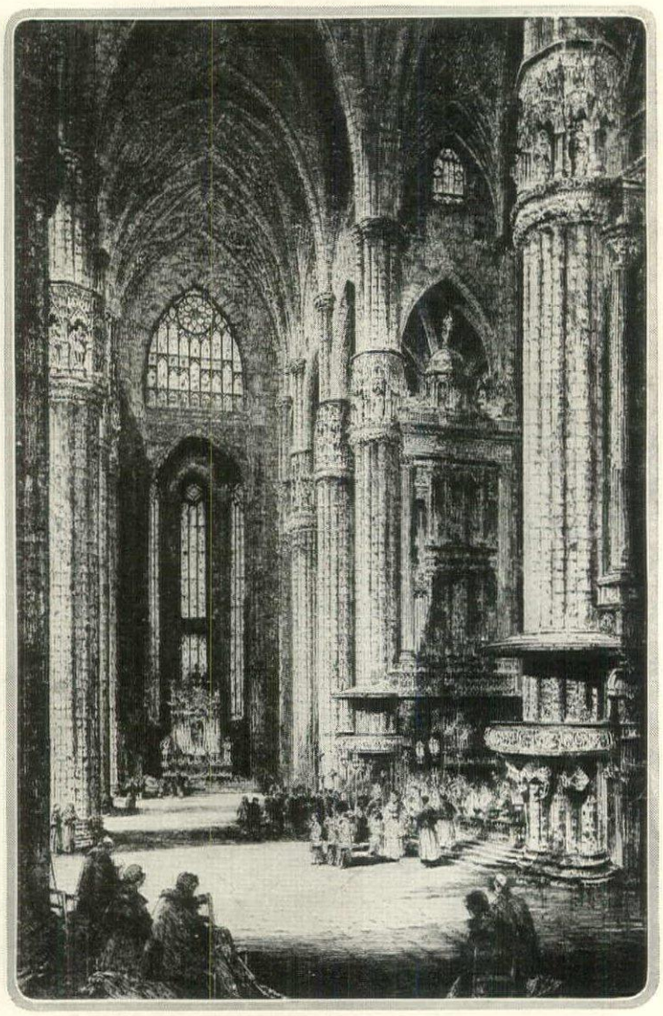
Now, if one of these walls has a window that looks out upon the Roman Forum, with all the grandeur that epitomizes the glory of the ancients; if another has a window through which may be seen the hollow, vine-clad ruins of a medieval castle; if the third wall has two windows, through one of which you see the soul-uplifting spires of a Gothic cathedral and through the other you enter the cathedral itself; and if on the fourth wall is a vista of the pure beauty of a Hindu temple—well, it would seem as though the four dead walls had vanished and left in their stead a gateway to the whole great world.

The Picture and the Room Size

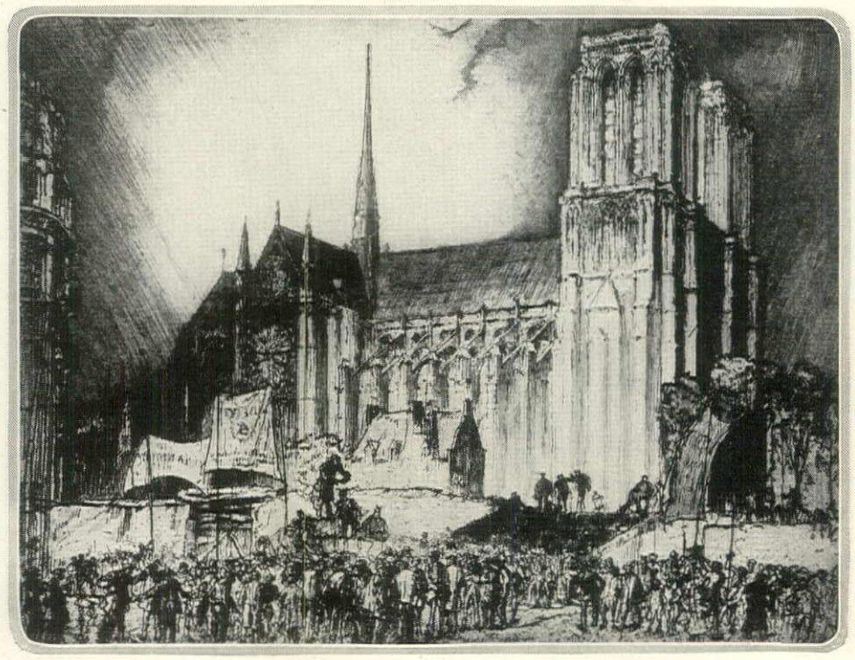
Before the magic gesture of architectural painting and architectural etching, solid walls melt and fade away; or if not exactly that, they become merely confines which pleasantly hold the human soul, if it chooses, while it contemplates all the works of man, be they beautiful or sad, inspiring or pensive.

Of course, almost any kind of pictures may be used to break up the monotony of four dead walls. Subtle landscapes that serve to put the beholder in the same mood that inspired the artist; colorful landscapes that give just the right note to the decorative scheme; old portraits that help to carry out the "period" motif, or bright figure pieces that serve as decorations much as a vase or a plaque or a rare textile would serve.

But all of these leave the room the same size as when they entered it. They make it more livable to the person who lives in it, or they may make it less livable to the person who doesn't have to live in it. But as regards the person who in these modern days does not particularly like thoughtfulness and moods, and who at all times has a wholesome hankering for the wide, wide world—for the great stretches—for foreign sights—all these things do not help much. It takes the architectural painting or the architectural etching to satisfy such as these.



In his etching of Milan Cathedral, Albany Howarth uses the interior details to make a decorative picture. Schwartz



As a contrast to the interior cathedral view above we have this exterior of Notre Dame by Frank Brangwyn. Courtesy of the Knoedler Galleries

The architectural theme in painting and etching has come surprisingly to the front in the last few years. This is manifested in two ways—first, the eagerness with which old paintings with architectural subjects have been sought by collectors and home makers, and, by the same token, by the art dealers; and, second, the extraordinary interest that has been manifested by etchers in similar subjects. Plate after plate has been turned out by such artists as Haig, Brangwyn and Fitton, all finding eager buyers, until the modern school of architectural etching has assumed a place of great importance in the art world and in our homes.

The reasons for this popularity of architectural painting and architectural etching probably come under three heads which may be set down as follows:

First, the psychological reason before mentioned. The wholesome outdoor instinct that has come into modern life appreciates the sense of bigness which these works impart to a home—the opening up of vistas into the outer world.

Second, the desire of the home builder under the cramped conditions of city life to make the best of the small space available in apartments, and make it seem as large as possible. The right use of architectural works will sometimes make a room seem twice as big as it really is.

Third, the appropriateness of the architectural work as a decoration in the "period room."

It is surprising how "large" an effect can be obtained with an architectural etching in a city apartment—and by apartment is meant the modest living quarters of the ordinary man. A bright corner, by means of a sunshiny print, can be made twice as big. Even a hallway can be stretched out and widened in a surprising way by a well chosen etching.

Classifying the Etchings

These etchings fall under three main heads:

First, there is the etching of some historical building. It may be Windsor Castle, it may be Notre Dame, it may be the ruins of the Coliseum, or of some old feudal castle in England or Scotland; and the interest in it may be one of beauty or one of sentiment.

Then, there are the quaint glimpses of old world towns and cities, which often have a romantic charm as well as beauty.

Lastly, come the etchings of interiors, when the artist's sole aim is to reproduce the masterpieces of architectural beauty which men of other ages have left in the great cathedrals and noble public structures of Europe. Such etchings have all the art value of objects of virtu, as presenting beauty for its own sake.

Their Use in Decoration

The development of the "period room" in America in the last ten or a dozen years has been the cause of the bringing to this country of some of the finest works of the architectural painters of the past. Formerly the art of Guardi and Canaletto, of the Italian school, and of such men as Hubert Robert, of the French school, was almost unknown in this country. Now when examples by them are placed on exhibition they cause as much interest as a Reynold portrait or a Ruysdael landscape.

For instance, what could be more appropriate in an Italian room than one of Canaletto's visions of Venice, with its canals, its great landing ways, its bridges, its gondolas, its brightly clad 18th Century figures? Or, again, one of Guardi's beautiful, if melancholy, impressions of the Dalmatian coast, with the remains of some old castle dating back to the days of Italian feudal ascendency, now indicated merely by solitary arches, silhouetted against the blue sky, and by fallen columns which serve as the seats for red and blue clad herdsmen, whose flocks graze round? Such a scene is so Italian that it serves to explain even Italy's stand on the Adriatic question at the Peace Conference!

Or in a French period room, what could be more appropriate than one of Hubert Robert's imaginative pieces —ruins again—interpreted with all the splendid color and all the Gallic love for classic beauty that belonged to his age? A portrait by Largilliere of a beauty of the court of Louis XV, or of the "conversations" of Watteau or Lancret might furnish as much atmosphere for a period room, but surely not more.

The work of Francesco Guardi, whose value is just being appreciated in this country, is eminently fitted for the domestic wall. Contrast this with Canaletto's bridge. Kleinberger Galleries

Hubert Robert's "Roman Villa" creates a mood in the beholder. Courtesy Gimpel & Wildenstein

Guardi depended on the architecture for his decorative effects, and Canaletto on the fine Venetian sky. Kleinberger

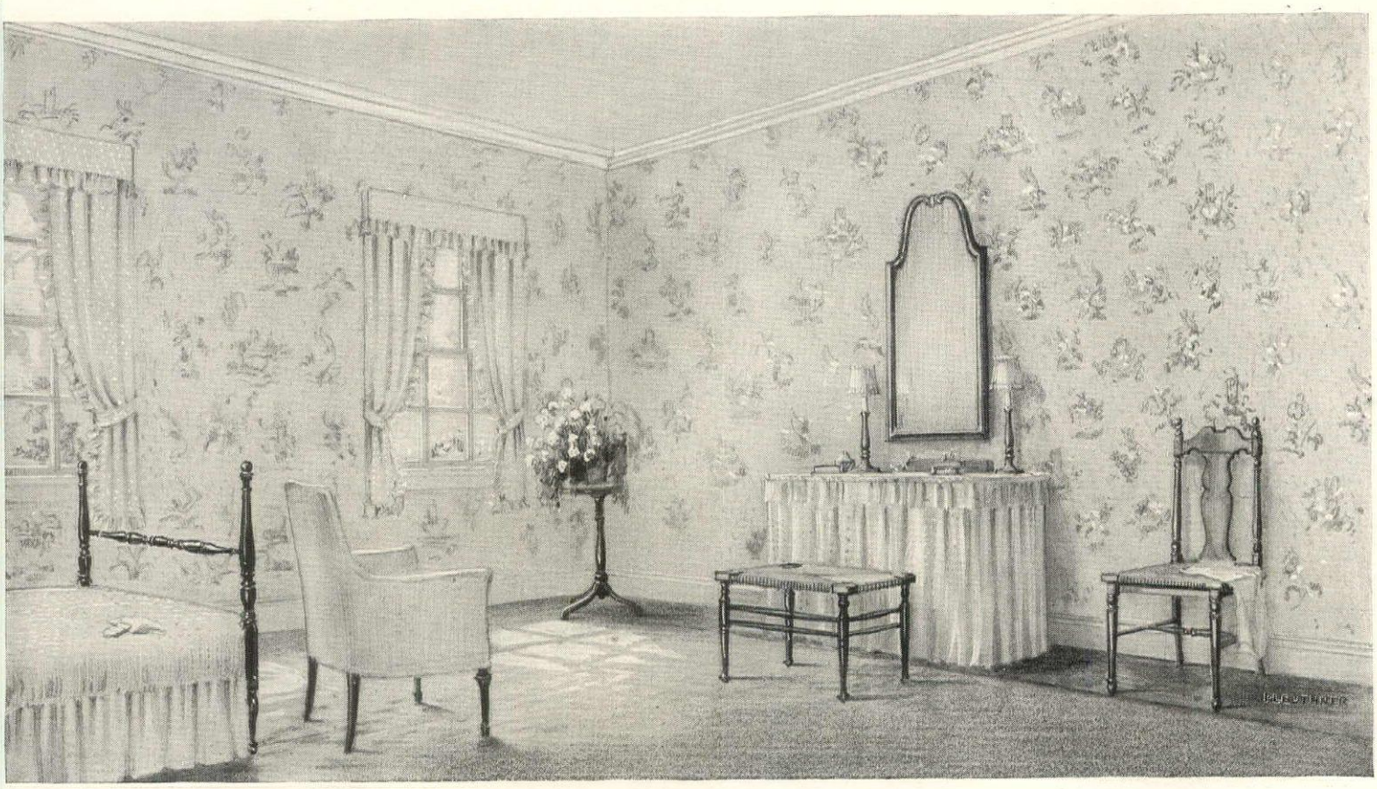
The decorative use of ruins, which have the elements of both dignity and romance, is evidenced in this painting of the Roman Forum by Pierre Antoine Demachy. Ehrich Galleries

Architecture owes its place in painting and etching to a quality which may best be described by the word "personality." A landscape, or a marine, may be a thing of beauty or a dramatic composition, capable of inspiring a "mood" in the beholder or of stirring feelings that will be cherished as priceless. All of this is true of architectural painting and etching, and in addition there is the poignant something which comes from "personality."

Personality in These Pictures

The Cathedral of Notre Dame in Paris has a personality expressive of the finest feelings of Gothic art; it personifies the humanity and the religious piety of the Middle Ages. It is this spirituality that has made it a favorite subject with etchers.

(*Continued on page* 60)



A quaint old block paper in Queen Anne design, frilly dotted swiss curtains and dressing table hung with the same dainty fabric combine with the simple Colonial furniture to make a room cool and attractive

COLOR SCHEMES FOR SIMPLE BEDROOMS

A Variety of Combinations for Furniture and Hangings That Will Suit the Purse of the Youngest Householder

NANCY ASHTON

WHEN the question of furnishing the small house is considered, it is imperative to give particular attention to the furnishing and the decorating of the bedroom, which should be made as comfortable and inviting as possible, despite the necessity for economy.

The question of scale is an important one, and whereas the old Colonial furniture, though lovely in itself is frequently too heavy and cumbersome for the small house, graceful and appropriate reproductions may be found, which will carry out the spirit of the Colonial and yet fit into our modern existences. With this furniture, a variety of fascinating color schemes may be devised, either with wall paper and a plain fabric, or painted walls and chintz.

For a simple, inexpensive bedroom, well-made mahogany furniture, Colonial in design, is appropriate and effective. Four posters with posts so low as not to require a canopy are reasonably priced at $26.50 each. For these, mattresses and springs of very good quality should be procured, as the cheap sort are a very poor investment. A very good hair mattress may be procured at $37.00 and a very good box spring at $26.50.

The Chifforobe and Dressing Table

Among the most useful pieces of modern furniture, rivalling the high-boy in capacity, if not in line, is what is known as a chifforobe. This is about the height of a Colonial chest of drawers, and consists of two roomy drawers, with an upper cabinet of four trays. Excellent value of dull mahogany is the one chosen at $79.00.

On it stands a small toilet mirror, like the old Colonial designs, which is priced at only $17.50.

Instead of a mahogany dressing table, a simple one hung with dotted swiss and lined with the color which is to predominate in the room, will be found attractive and dainty, thus giving a little more variety.

This, of course, may be a homemade affair, a simple kitchen table serving successfully for that purpose, or it may be procured completely draped at $35.00.

Above it a graceful Queen Anne mahogany mirror is useful and appropriate, priced at $29.00.

One comfortable arm chair is essential, although, of course, a chaise longue is even more luxurious. A very comfortable chair may be had covered in a plain sateen, the chair priced at $57.00, and the sateen at $1.05 a yard. Then a small rush seated stool to be used in front of the dressing table, a rush seated side chair and a small night table will be sufficient to make the room adequately furnished and entirely livable.

With all this undecorated, almost severe mahogany furniture, it might be well to depart from the always restful, plain, painted, or paneled walls, and use a Queen Anne block paper of quaint and captivating design. This comes in several color combinations. One of the most attractive, in which the design is the least obtrusive, is a delicate combination of soft grays and pale yellow, with the faintest touch of pale blue on a white ground—cool and restful to a degree.

As to Swiss Curtains

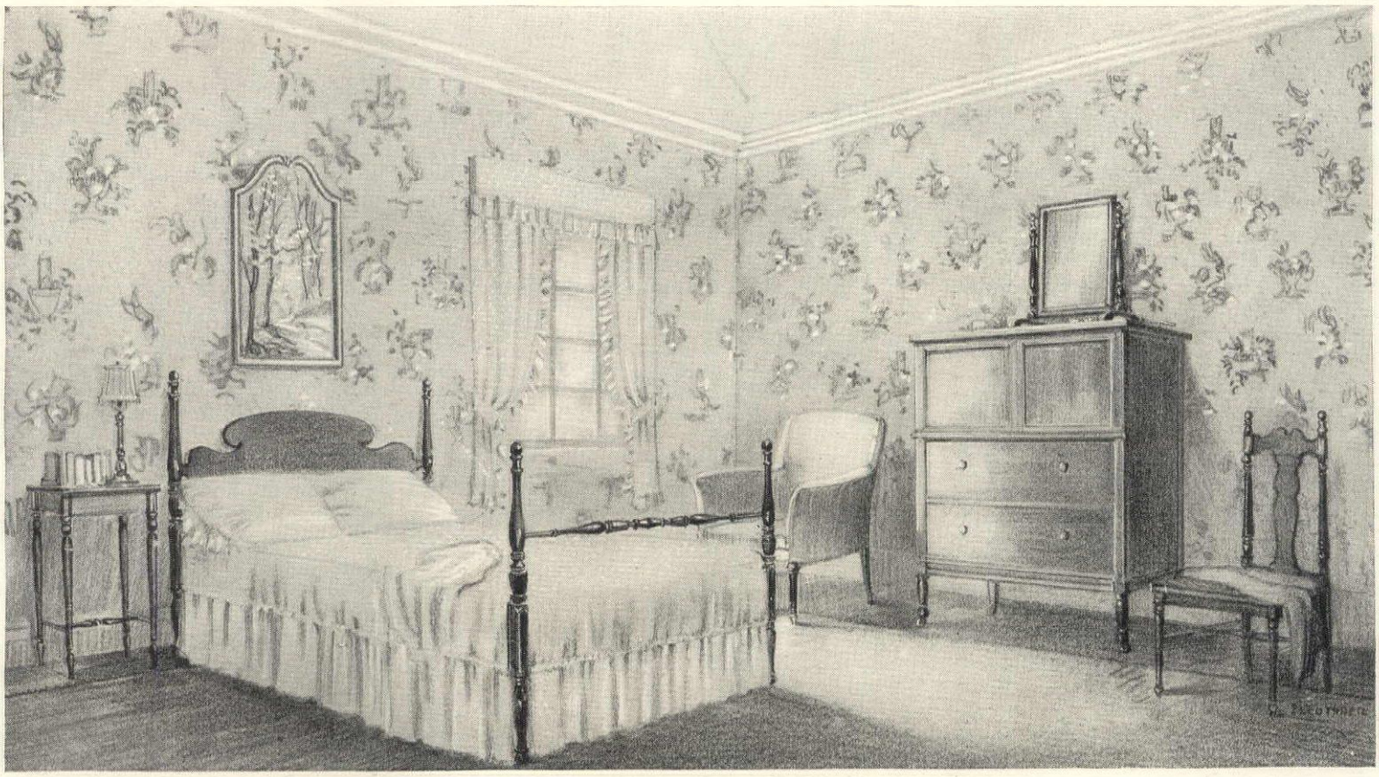
With this, swiss curtains, with a yellow dot and a plain yellow sateen for bed and chair covering with the dressing table in the swiss, would be an effective combination. The lamps could be blue painted tin with pale yellow painted shades with a blue edge. A gray wool carpet would keep the whole room in a soft delicate color harmony.

For anyone with more love of color, the same wall paper comes in a design of mauves, blues and crushed raspberry on a linen colored ground. Used with this, the swiss curtains should have a white dot, with possibly a tiny edging of crushed raspberry, either fringe or binding, and that same vivid color in sateen could be used for the bed covers and the chair.

Dotted swiss, such as this, with a white dot, may be procured 72″ wide at $2.30 a yard, or 36″ wide at $1.15 a yard.

The swiss with a colored dot, either blue, rose, yellow or mauve comes 31″ wide at $1.95 a yard.

Sateen is really a very serviceable and useful material and comes in a variety of attractive shades.



A plain sateen is used for the bed covering and on the one upholstered chair. The wool rug is also without design, thus confining all the decoration to the walls

An interesting room was evolved from the use of jade green sateen for hangings and a smart dark blue chintz with touches of rose and mauve in the design, for the furniture, some of which was painted the delicate jade green with a line of dark blue as the decoration. The wall paper was a delicate gray and the carpet a deeper shade of the same color. One or two of the smaller pieces of furniture were in walnut and the dressing table hung with the jade green sateen was smart with dark blue glass bottles.

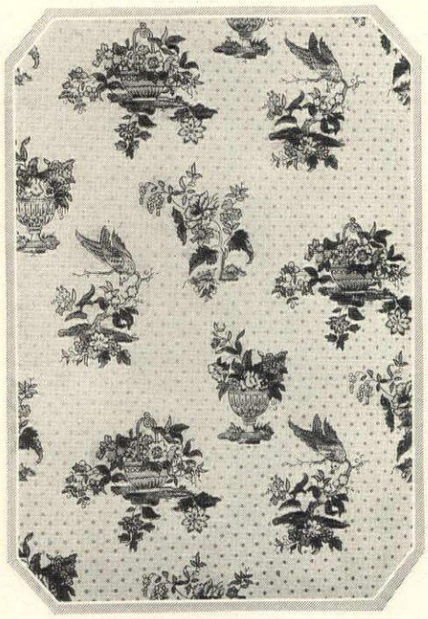
A very tiny room was fascinating in a combination of oyster white, blue and salmon color. It was the furniture that was oyster white, with a nosegay of blue and salmon colored flowers, the curtains salmon colored silk, ruffled and tied back, and there were two or three bright blue tables, whereas the dressing table in its stiff white muslin skirts edged in blue looked like a crinoline.

A Toile de Jouy, 18th Century in design, in several tones of rose on a cream colored ground, was used as a wall covering in a very feminine room.

All the furniture was Louis XVI. in tones of cream, and the small comfortable slipper chair was upholstered in the deepest tone of rose taffeta. The woodwork was also cream, and at the windows hung white thin muslin curtains edged with a narrow lace. Two straight emerald green vases stood on the little mantel, filled with old fashioned nosegays of roses.

A Water Lily Room

The soft delicate colorings of a water lily were the inspiration for one particularly cool and restful room. The walls were painted that warm yellow which is at the heart of the flower, and at the windows hung silk gauze curtains of a delightfully soft green tone.



The Queen Anne block paper comes on linen ground with mauve, blue and rose in the design, or in a delicate combination of gray, pale yellow and blue. $.75 a roll

Most of the furniture was painted a mellow cream, with a delicate tracery of water lilies. On the chaise longue, a watery blue sateen was the background for a mass of small taffeta cushions covered in the varying delicate tones of rose, blue, green and yellow, which make water lilies so alluring.

A rug in soft watery blue was used. The dressing table was smart in crisp yellow organdie.

Another color combination which is most attractive is the old-fashioned tea rose yellow and delicate heliotrope. With such a plan the furniture might be painted a delicate heliotrope with a line of gray and a very fine line of yellow.

The chaise longue and little slipper chair could be covered in a yellow and mauve chintz and at the windows a tea rose yellow cotton crepe would be effective.

A gray green rug could be used in this room and the walls might be painted a delicate mignonette green.

One or two spots of deeper mauve in the way of cushions and toilet articles would be effective, and the dressing table could be hung in the chintz.

Among the new linens there is a particularly luscious shade of watermelon pink, which would be sufficient to form the nucleus of a pleasing color combination. It comes 36″ wide at $1.75 a yard, and could be used as window curtains bound with a blue linen, and also to cover either arm chair or chaise longue. In combination with it, a strong blue swiss dotted with white would be most attractive, for the dressing table. This comes 31″ wide at $2.25 a yard. White ruffled muslin bed covers could be used with this plan, lined with a pink sateen. Mahogany furniture would be appropriate, with the walls panelled in ivory color and a line of strong blue in the molding.

The Question of Costs

The following is a complete list of the furniture mentioned in the article and pictured in the two views above:

2 Mahogany four posters, 3 feet, 3 inches outside width @ $26.50 each	$53.00
2 Special black hair mattresses @ $37.00 each	74.00
2 Box springs @ $26.50 each	53.00
1 Chifforobe, 36 inches wide	79.00
1 Toilet mirror	17.50
1 Rush seat stool	12.00
1 Night table	16.00
1 Chair	57.00
2¼ yards 50 inch material @ $1.05 a yard	2.37
1 Queen Anne mahogany mirror	29.00
1 Dressing table hung with dotted swiss	35.00
1 9 x 12 wool rug, reversible and seamless	60.00
2 Pairs dotted swiss curtains @ $16.00 a pair	32.00
2 Sateen bed covers @ $24.00	48.00
1 Rush seated side chair @ $18.00	18.00
2 Painted tin lamps with parchment paper shades to match @ $22.50	45.00

THE EMBARGO ON YOUR FLOWER GARDEN

A Short Analysis of Quarantine No. 37, Effective June 1, 1919, and Which Excludes Many Shrubs, Trees and Flowers Formerly Imported to the United States From Other Countries

F. F. ROCKWELL

NOTHING in the horticultural world, amateur, professional or trade, in many years has created the amount of dissension that has been caused by the famous—or infamous, according to the point of view!—Quarantine Ruling No. 37, whereby the importation of foreign plants is greatly curtailed.

Its advocates claim that it will protect American horticulture and agriculture to the extent of millions of dollars annually. That it will stimulate the production, not only of more and better stock in America, but will help to popularize the many good things we now have that are not widely known, and will increase the production of new things for the future, thus greatly benefitting American gardening in general.

Its antagonists complain that the argument of "protection" in connection with the quarantine is mere camouflage—that its real purpose is to erect an economic barrier like a high tariff wall for the benefit of certain interests in this country; that many of the best things which American gardeners have been using will be lost to American gardens because they cannot be grown here at all, or not grown cheaply enough to make them commercially possible, and that American gardens will be isolated from the rest of the world, losing seriously as the result of this autocratic plant exclusion which is not really necessary, or effective as protection against insects and disease. On both sides there are many serious and sincere partisans.

What is the answer?

Of course, time alone will tell. But in spite of a great deal of agitation to have the ruling repealed or amended, it is going into effect the day this is written.

WHAT is "Quarantine No. 37"?

This quarantine is a "blanket" quarantine becoming effective June 1st as the result of a ruling passed by the Federal Horticultural Board, a body appointed by the Secretary of Agriculture under the Plant Quarantine Act passed August 20th, 1912, and amended March 4th, 1913, and March 4th, 1917. This act reads in part: "Sec. 7. That whenever, in order to prevent the introduction into the United States of any tree, plant or fruit disease or of any injurious insect, new to or not theretofore widely prevalent or distributed within and throughout the United States, the Secretary of Agriculture shall determine that it is necessary to forbid the importation into the United States of any class of nursery stock or of any other class of plants, fruits, vegetables, roots, bulbs, seeds or other plant products from a country or locality where such disease or insect infestation exists, he shall promulgate such determination, specifying the country and locality and the class of nursery stock or other class of plants, fruits, vegetables, roots, bulbs, seeds, or other plant products, which in his opinion, should be excluded. Following the promulgation of such determination by the Secretary of Agriculture, and until the withdrawal of the said promulgation by him, the importation of the class of nursery stock or of other class of plants, fruits, vegetables, roots, bulbs, seeds, or of other plant products, specified in the said promulgation from the country and locality therein named, regardless of the use for which the same is intended, is hereby prohibited; and until the withdrawal of the said promulgation by the Secretary of Agriculture."

It prohibits the importation of nursery stock and other plants and seeds from all foreign countries and localities, on account of certain injurious insects and fungous diseases, except as provided in the regulations. The entry of the following plants for propagation is permitted under restriction: lily bulbs, lily-of-the-valley, narcissus, hyacinths, tulips, and crocus stocks, cuttings, scions, and buds of fruits; rose stocks, including manetti, brier rose and *Rosa rugosa.*

Amendment No. 2 to this much mooted Quarantine No. 37 makes it possible to obtain special permit for importation in limited quantities, also limited stock under safeguard to be prescribed in special permit obtainable on application to the Secretary of Agriculture "for the purpose of keeping the country supplied with new varieties and necessary propagating stock."

Belief as to just what can or cannot be done under the various amendments, rules and regulations in connection with Quarantine No. 37 varies greatly. The discussion at several garden club meetings which I have recently attended, showed that an understanding of the rulings was anything but clear.

"Why should we make plans? We won't be able to have any garden next year," complained one speaker in literal seriousness. And at another meeting I heard a garden enthusiast remark, "Gardening will be so delightful when we don't have to bother with horrid sprays any more after all these detestable foreign insects and diseases have been shut out."

THE most recent available interpretation as to just what really will be shut out is from W. F. Wery, L.L.D., Secretary of the Holland Plant Exporters' Association. His list follows:

Azaleas, Japanese varieties, *mollis,* Ghent, *rustica* and *orientalis;* Boxwood; berried plants for Christmas trade; Clematis and other climbing plants as *Actinidia, Akebia, Ampelopsis, Aristolochia, Bignonia, Hedera, Lonicera, Lycium, Periploca, Polygonum* and wistaria; Conifers in varieties as *Abies, Cedrus, Chamæcyparis, Cryptomeria, Juniperus, Libocedrus, Picea, Pseudolarix, Pseudotsuga, Retinispora, Sciadopitys, Taxus, Thuya* and *Tsuga;* Dielytra; Evergreens, broad-leaved, Andromeda, *Aucuba, Berberis,* Cotoneaster, *Erica, Evonymus, Genista, Ilex, Kalmia, Ligustrum, Mahonia, Prunus, Vaccinium* and *Veronica;* Funkias; *Hydrangea paniculata grandiflora;* Japan maples; lilacs, pot-grown for forcing; Lilium; Lily-of-the-valley; Peonies; Magnolias; Ornamental deciduous shrubs, *Acer, Althea, Amygdalus, Berberis, Calycanthus, Ceanothus, Cercis;* Ornamental deciduous trees, *Acer, Esculus, Betula, Carpinus, Castanea, Cerastus, Cercidiphyllum, Cratægus, Fagus, Gingko, Juglans, Liquidambar, Liriodendron, Mallus, Pavia, Populus, Prunus, Quercus, Salix, Sphora, Sorbus, Taxodium, Tilia, Ulmus;* Ornamental broad-leaved evergreens, *Aucuba, Laurus;* Ornamental conifers; Phlox; Pot-grown plants for forcing, as *Acer negundo, Amygdalus, Cerasus* in double flowering and Japanese varieties, *Cratægus, Cydonia, Cytissus, Deutzia gracilis* and *Lemoinei, Forsythia, Hydrangeas Hortensis paniculata* and *grandiflora, Malus* in varieties, *Philadelphus Lemoinei, Prunus triloba,* Viburnum, Weigela and wistaria; Rhododendrons; Rhododendrons for forcing; Roses; Roses, named dormant; Spirea (Astilbe).

HOW many of these things can we grow in America?

Many advocates of the quarantine claim that there is practically nothing which we cannot produce here; that the only reason we have not produced before, instead of importing, is because of the cheap labor abroad. The point has been made that if we stop importing foreign nursery stock we will begin importing foreign nurserymen; that they will come over here and start nurseries, and we will still have foreign competition. The answer is that we can compete successfully with the foreigners if they have to produce stock under the same conditions, so far as labor and materials are concerned, as we do. They maintain that our slogan should be "American grown stock for Americans."

On the other hand, antagonists of the quarantine claim that we lack the years of careful training required to produce the things which have been grown abroad; that many things cannot be grown here at all, because of climatic and soil conditions; and that even the things which can be grown will cost so much to produce that the price to the consumer will be prohibitive. Further, that American capital is too impatient for results to grow the kind of things that have been grown abroad. Much stock being grown there is six or even ten years old before it is sold.

Now it is generally admitted, even by those who have tried it, that we have not succeeded in growing many things here of the same quality as can be imported from the other side, regardless of price. This is claimed to be true, for instance, of such things as apple stock—that is, the whips upon which the varieties grown in this country are budded. Norway maples grown on the other side have clean, straight stems, while those produced here are crooked and inferior.

How far these facts are due to soil and climatic conditions and how far to methods of culture which could be introduced here is a moot question which time alone will be able to answer definitely.

WHATEVER either the extreme advocates or adversaries of the present quarantine may claim, the following facts seem to be evident: Even if some of the things which we have had in our gardens heretofore will be practically lost as a result of the quarantine, there will still be plenty of planting material.

(*Continued on page* 60)

A LITTLE PORTFOLIO *of* GOOD INTERIORS

There are many small houses, especially of the half timber cottage type, in which the architecture comes through the walls and creates interiors of unusual interest. A practical suggestion can be found in this bedroom of an English cottage. The timbers of the roof and the high dormers give the room an unwonted skyline. The jog in the wall where the chimney spreads out and the big stone mantel of the fireplace create an atmosphere that at once calls for simple cottage furniture with gay chintz covers and curtains, and informal treatment throughout. It is an ideal type of bedroom for a small country house. A. N. Crenpice was the architect

The living room that is directly on the front door, as often happens in the small house, can be made informal by a judicious combination of modern cottage furniture and antique reproduction, the two giving respectively the informality of a living room and the desired formality of a reception room

The ideal small house is one in which each room is a little gem of furnishing and wall finish. This dining room, for example, has a good paneled background painted green, with a simple fireplace and leaded casement windows. Flowered linen has been used for curtaining. The furniture is Hepplewhite

If one's purse cannot afford to have all the downstairs rooms paneled in either wood or molding, then choose the living room. It demands a dignity of treatment that will be more and more appreciated as the furnishing of the room is completed by the addition of well selected pieces. Harry Redfern, architect

The draped wall affords an unusual treatment for the small house living room. Its cost will depend upon the fabric used. Linen and hand-woven fabrics furnish the best choice. The color contrast of folds and the soft effect of the drapery give a soothing effect to the room. The color scheme is gold and blue. Herter Looms, decorators

REVIVING *the* DECORATIVE PANEL

How Pictorial Papers and Rich Fabrics Can Be Used to Set in Walls for Their Enrichment

M. H. NORTHEND

As a background for furniture, very picturesque effects can be obtained by using inserted panels, which break the long wall space architecturally, and relieve the monotony of painted or papered walls.

This scheme, quite popular today in pretentious houses, is nothing more than the revival of a custom originated centuries ago in China. Chinese picture panels were imported by Dutch missionaries about the middle of the 16th Century. These were striking in effect, exotic in character and piquant, intermingling quality and individuality. A few architects of that day said they were an ugly fad, which would undermine the chaste principles of classic art. One, Isaac Ware, became so inflamed by their use that he published a book on classic architecture in 1776, in which he bemoaned the introduction of these panels which would eventually take the place of sculpture and corrupt art.

The panels, themselves, were the same as were used in the Chinese houses, and hung as a picture on the wall—fastened to a small rod top and bottom, similar to a parchment scroll. There is no record of the Chinese having pasted them to the walls.

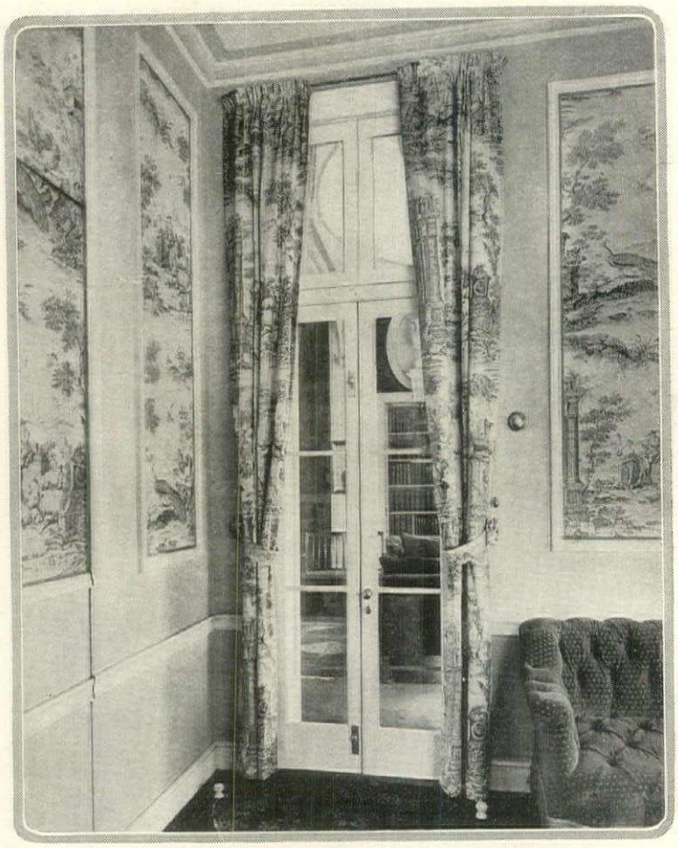
Dutch and French Panels

The Europeans, enamoured with this novelty, said that if tapestries, fabrics and leathers were adaptable for panel use, why not this paper?

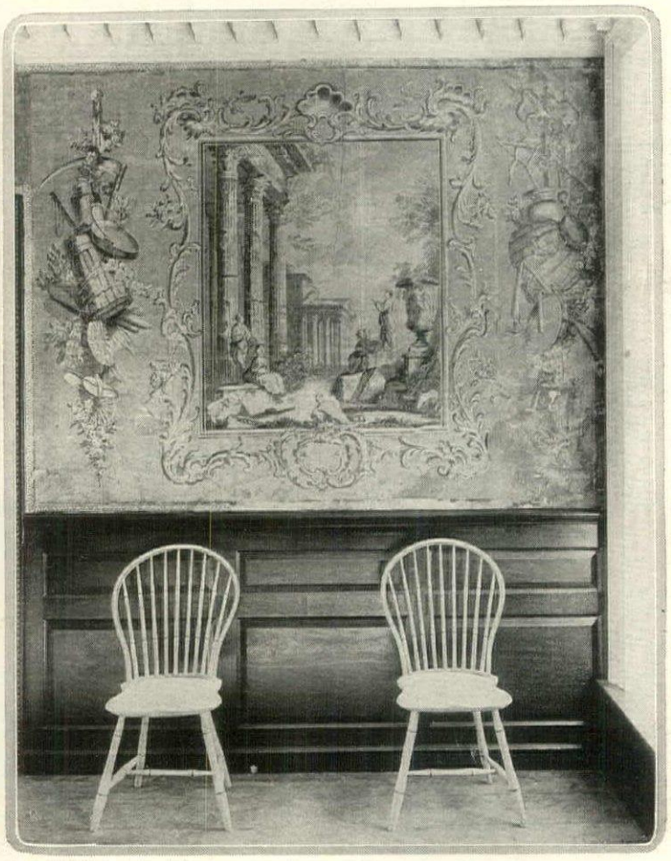
Though the Chinese were the first to originate this idea, soon afterward they were made in Holland, and we find interesting Dutch wall panels in a few old houses, that are being reproduced for our modern requirements. These represent quaint Holland scenery, and are direct antecedents of the scenic wall paper which has become so popular today.

During the reign of Louis XVth beautiful effects were worked out in wall panels. The religious ladies of St. Cyr became interested in this work, and have left us charming souvenirs of their artistic skill. Louis XVI backgrounds have also come into favor in our 20th Century homes. While this period had little influence on exterior architecture, it left its mark on interior decoration. It was during his reign that wall treatment came to be of paramount importance. Paneling was widely used, natural wood, generally of oak or light colored walnut being paneled, and on these were painted landscapes.

This paneling can readily be reproduced; a few of the originals are still in existence. It is large, vertically oblong, the width varying according to the proportions of the room; some are narrow, others fairly wide. They are let into the wall space in a symmetrical manner, the boundary molding often being enriched with carved and applied motifs. The color schemes included green, yellow and buff. The woodwork of the room was utilized for the framework; sometimes it was gilded. Watteau and Fragonard painted a great variety of pastoral scenes and graceful arabesque compositions for these panels. Occasionally these inserted panels were adorned with characteristic motifs, as we find floral wreaths, knotted ribbons, and other decorative effects used. They were either applied directly to the wood, or worked out on canvas and inserted flat into the wood panel. Silks, velvets and brocades were often employed for panel filling, as were also painted linens and chintz. The method of using these was practically the same, the fabric being stretched on the flat of the panel.



A rose and white chintz, copy of an old French painting, is in the cardroom of the Boston house of S. Eliot Guild, Esq.



In the Jeremiah Lee mansion at Marblehead, Mass., is found this example of Colonial imported paper panel

Using Fabrics and Paper

Today we are introducing this same idea into our houses, using paintings, fabrics, and paper as inserted panels. In the old Colonial house the Chinese custom was followed—pictorial wall paper was inserted in panels. An example of this can be found in the Jeremiah Lee Mansion at Marblehead, Mass., built in 1768. The paper was made in London. Its backgrounds are in gray, and the scene is a Roman ruin with heraldic devices and armorial effects surrounding the panels.

For the modern decorative panel we can use verdure patterns, old time chintzes, and reproductions of interesting tapestries and fabrics, such as the exquisite Toile de Jouy design, in which birds and flowers are used as motifs. The last are rendered in a manner characteristic of the old Chinese hand-painted decorations. Some interesting specimens represent the frivolic peasant art influence, and we come across designs charged with a barbaric Orientalism as revealed in a Japanese manner in the old Parisian drawings. The most interesting are the French, with their classic interpretations produced on light backgrounds.

As we turn back to these delightful old-time features, it is quite essential that we take into consideration, not only the wall spaces they are to occupy, in our modern day homes, but the other furnishings of the room—for these panels form a part of the wall treatment. They serve as a background for the furni-

ture, and their selection depends to a great extent upon the style of the room. As they are applied flatly to the wall, they are not easily changed.

Two tone brocades are admirably adapted for living room purposes, where a wider latitude is admissible than in the other rooms of the home. They often combine tints of French gray or buff, as a background for the elaborate landscape designs. Then there are delightful softened effects as found in old verdure tapestry where formal gardens, resplendent with marble porticoes, balustraded terraces and fountains will add an irresistible charm to our rooms.

It was back in the 18th Century that pictorial designs were developed by celebrated artists, not only for use in wall papers but in printed cottons and chintz. These were made in sizes suitable for panel effects. From these we select many motifs for present-day requirements. In the selection we must take care that they combine harmoniously with the scale and general character of the room and create a picturesque atmosphere.

Many of these modern reproductions illustrate Florentine or classical scenes. Indeed, there are so many fascinating reproductions to choose from that it is not a difficult matter to make a selection.

The size of the panels themselves conforms to the wall contour, as shown in this dining room corner where verdure fabric is used. Lee Porter, decorator

Fabric Panels in Colonial Homes

One interesting specimen in a New England home shows a gray background, with trees and pastoral scenes, in natural colors. It is an 18th Century English print that had been stored away in the attic, and is now renewing its youth in the dining room of this remodeled Colonial home. When it was applied, great care was taken to make the panels fit the molding. The effect is that of a 17th Century painting.

From this we turn to a delightful bridge room where the gray and white painted walls are made festive by the insertion of an interesting 18th Century chintz in rose and white. The scene originally was copied from a famous old French painting. The restful color scheme of soft rose and white carried out in the furniture and rugs makes an interesting interior.

The beauty of blue Venetian sea and brown of castles is shown in the dining room, illustrated here. The room has a Colonial motif with a leaning toward French treatment, and the panels are particularly happy in this hybrid setting.

The Mechanics of Hanging

The mechanics of inserting paper and fabric panels in the wall are simple enough. Loosely woven fabrics should be stretched on a frame or spread over a strip of wallboard which can be inserted and held in place by the panel molding. Heavy brocades should be dampened and pressed to insure an even surface.

Paper may be laid either directly on the wall itself or on a piece of wallboard. The treatment will depend on the nature of the paneling in the room. If it is wood paneling, then the wallboard should be used to bring the decorative panel up to the required level with the other paneling. But if the panels are made by molding fastened directly to the wall, then the paper can be put in place as in any papering job.

While the more decorative and expensive papers, such as Directoire designs, are being used for this purpose, one can often find an inexpensive small patterned paper that will prove quite decorative as a panel and in harmony with the surroundings.

Fabrics and paper are generally shellacked before the molding is set in place. To give the panel an antique effect burnt umber is rubbed into the shellac before it is applied, thus giving the desired tone.

In the dining room of the Percival Palmer house at Philips Beach, Mass., old painted wall panels are inserted in the white woodwork, their colors enriching the room

THE VEGETABLE GARDEN IN JULY

Irrigation, Mulching and Other Essential Methods of Maintaining the Quality of the Crops and Helping Them to Withstand Dry Weather

WILLIAM C. McCOLLOM

NATURE does very well, up to a certain point, then man is forced to come to the rescue.

We, of course, all realize that artificial watering of any kind is not to be encouraged any more than is absolutely necessary, and practical gardening reduces this practice to the very minimum. The ideal condition would be an equal distribution of natural rainfall which would supply the roots with the moisture they require, but as nature oft-times fails us, we are forced to resort to other means. One method is to supply the earth with the necessary moisture by sprinkling systems of various kinds; another, to conserve the soil moisture by deep and constant cultivation, or the application of loose materials to the surface—which has the same effect.

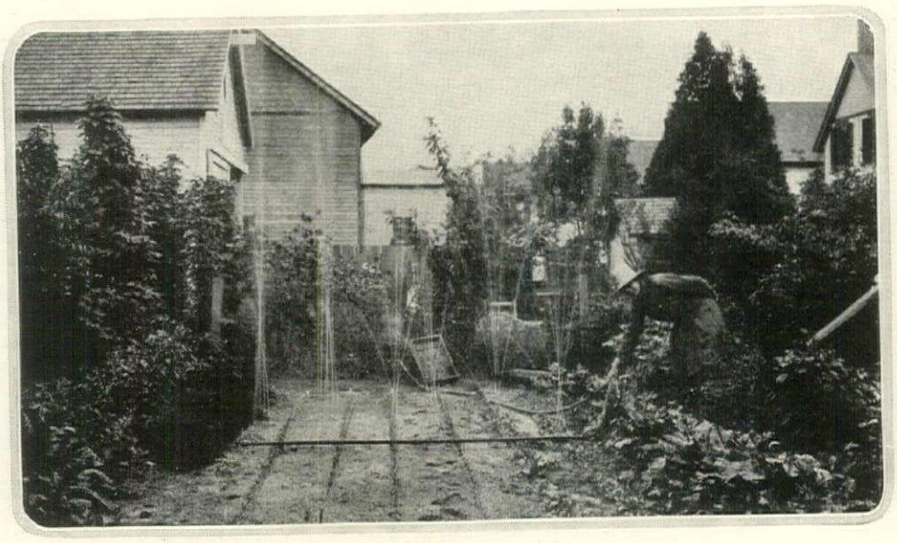
When watering is needed it must be done thoroughly. Any attempt at frequent and light applications of moisture to the surface will result in failure. Light sprinkling causes surface rooting, and the evaporation is so rapid as to leave the plants in a far worse condition than if they had not been watered at all, so it is always advisable when watering plants to saturate the soil thoroughly. Use a stick to see that the moisture has penetrated to at least the depth of the rooting system, and immediately following such operations the soil should be deeply cultivated to prevent the rapid evaporation of the moisture. Early morning or late evening is best suited for watering; the latter is preferred as the moisture will continue to penetrate into the soil during the night. Never water the plants during the daytime, particularly with a strong sun, or the leaves are almost certain to be scalded.

Modern irrigating systems have accomplished much in the application of water to the ground, as the water is distributed very evenly and is broken into such small particles as to be classed really as mist. This eliminates the packing of the soil and assures the maximum penetration, but of more importance is the fact that these systems can be operated at night which is the ideal time for such operations.

Proper mulching is our best means of conservation of the soil moisture and if more generally practiced, considerably less watering would be required. The most simple method of mulching is to keep the surface constantly stirred to sufficient depth to establish a dust mulch which will arrest the upward passage of the soil moisture, thus conserving it for the use of the plants. This should be done once a week after every rain, only waiting long enough for the surface to dry. The best tool for this work is a wheel-hoe with the cultivators attached so the ground can be worked deep. A flat bladed hoe is of little value at this time as it only scratches the surface.

Another method of mulching is the application of considerable loose material to the surface of the soil to prevent the escape of the moisture. This method is more generally employed in the mulching of fruit trees or isolated specimens. Cut grass, loose unrotted

(*Continued on page* 58)



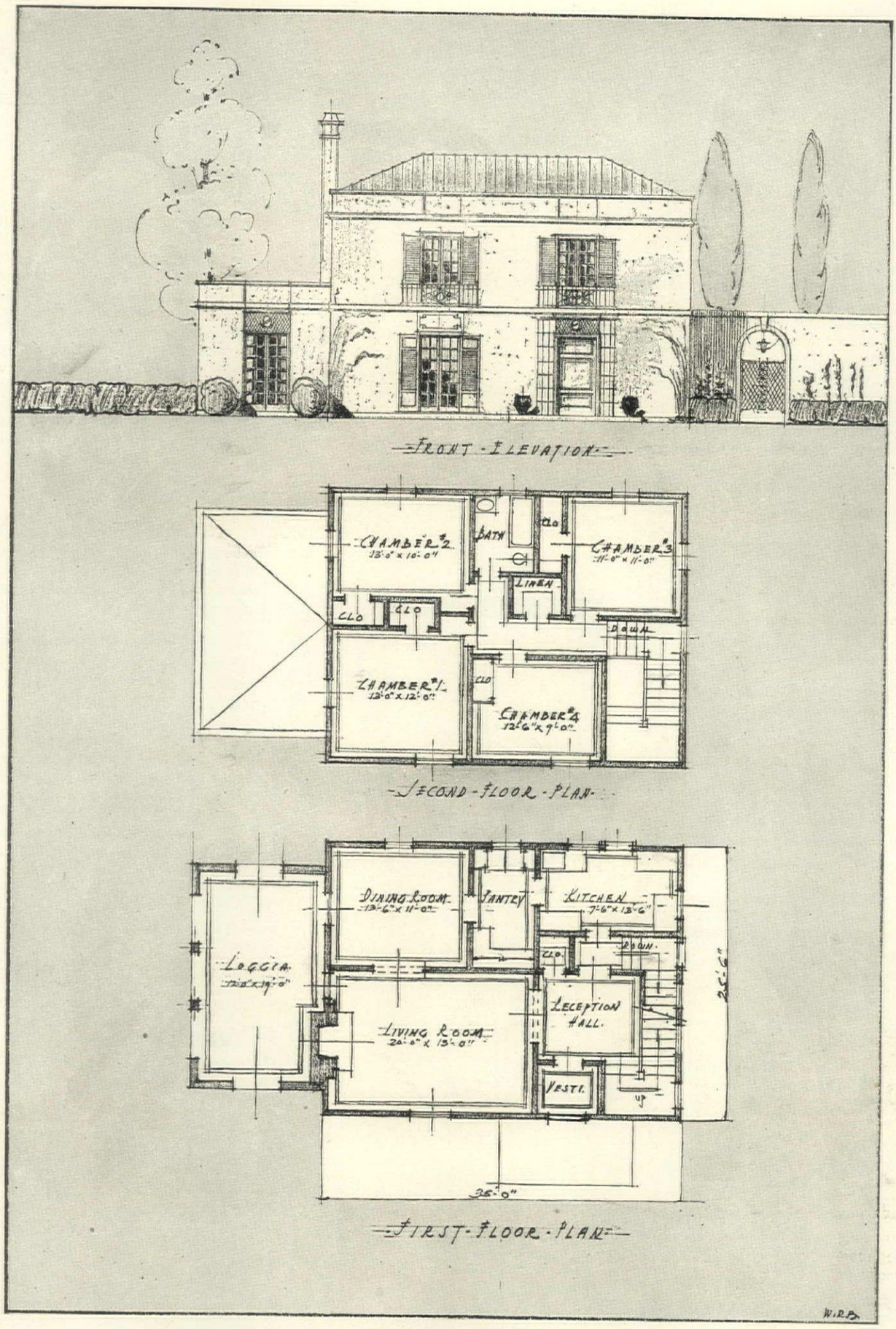
Artificial watering must sometimes be resorted to, and when it becomes necessary an irrigation system is the thing to use. Here is a simple one designed for small gardens

You can start gathering the potatoes now, digging only enough for a couple of days at a time

A vegetable garden without a wheel-hoe is one of two things —a failure, or a cause of much extra work

If the tops of the onions are bent over the tendency will be to increase the size of the bulbs

Anything that will shade the lettuce reduces the loss due to the plants going to seed in hot weather



A SUBURBAN HOME *in the* ITALIAN MANNER

From the Italian villa was taken inspiration for this suburban home. It is of cream colored stucco on frame construction, with a tin roof painted red. The iron work is black and shutters and entrance are painted Italian blue. A fence screens the service yard. The loggia is to be floored with red tile; other floors are stained dark. Woodwork is to be painted and enameled. Adequate wall space in all rooms offers possibilities for the arrangement of furniture. Designed for House & Garden by William R. Bajari

KETTLES, POTS AND PANS

What the Housewife Should Know About Cooking Equipment Before She Buys—How to Keep Utensils in Good Condition

EVA NAGEL WOLF

IN selecting pots, pans and kettles for the kitchen, the housewife must be guided first by the number in her family, for this determines the size of the utensils. Their mode of living will determine the number and kinds.

For people who have little time to spend on cooking, the utensils selected will be those designed for the shorter processes.

When there is no limit as to price or time, there are countless articles to be had.

In any case the housewife should consider quality, shape, construction, lips, handles, covers and, last but certainly not least, the ease of cleaning her kitchen utensils.

No one material is suitable for all cooking processes, despite the fact that a kitchen furnished throughout in white enamel or shining aluminum or beautiful copper is more picturesque.

Heat and Shape

For quick cooking, utensils made of materials that are rapid conductors of heat are selected, such as aluminum or tin; for the slower processes, enamel or iron. Porcelain, earthenware and glass are another story.

It is just as important to select the right size as the proper material. If too small a pan is used, the fuel that extends beyond the edge of the pan is wasted; while if the pan is too large, the food is likely to scorch in the center unless stirred constantly.

Shape is important, too. Evaporation takes place more rapidly in a pan that flares at the top than in one with straight sides, because there is more surface exposed to the air. Therefore soup should be made in a straight-sided kettle and food to be boiled rapidly in one with flaring sides. In addition to these are the pans designed for special foods, as asparagus or corn boilers, fish and ham kettles.

Methods of Cooking

Before considering the various materials of which utensils are fashioned, it will be wise to enumerate the different methods of cooking food. The most primitive comes first — broiling — where the cooking is done directly over the flame.

Roasting, baking and braising require pans that are able to stand great heat, for the food is cooked by the heated metal surfaces.

Next come boiling, steaming and stewing, where less heat is required, for the heat is applied by means of boiling water.

Frying and sautéing call for the most intense heat of all, since they consist in the use of boiling fat.

Utensil Materials

The materials most used for kitchen ware are iron and steel, enamel, tin and aluminum.

Iron has been largely replaced by other materials, but iron kettles, pots and pans, skillets, griddles, waffle irons and ham boilers are still in use, despite their heaviness. For the oven, there are Dutch ovens, roasting pans and muffin pans. In steel, quite modern kitchens display such articles as frying pan, frying kettle, skillet, griddle, roasting pan and bread pans. Frying kettles are particularly appropriate in this material, for they will endure great heat. Griddles and waffle irons improve with age, for they become smoother with use.

Steamers, of which this is a section, come in two parts, making possible the cooking of two vegetables simultaneously

Probably the most popular of all materials is enamel. One reason is that it is not expensive and it is attractive in appearance and easy to clean. Many housekeepers prefer it because they feel that pots and pans ruined by careless servants can be replaced with little cost if they are of enamel. Real economy lies, however, in better materials and greater care in their use.

There are three grades of enamel, and various colors. All the good grades of white enamel have at least two coats and frequently three, while the best is made with four coats of the enamel on a sheet iron or steel base. The agate is the most durable of the different kinds available.

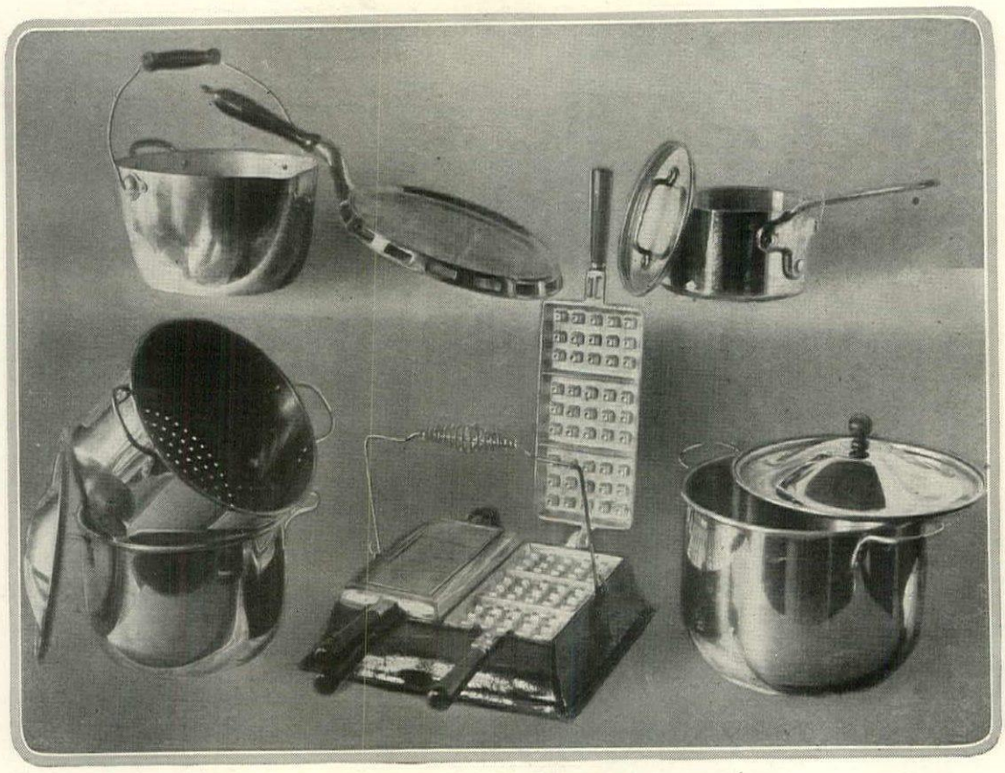
Enamel ware is a safe choice for such utensils as tea kettles and coffee pots, water kettles, frying pans, double boilers, asparagus or fish boilers and ham boilers; and for the oven, cake, bread, muffin, pie, pudding and meat pans.

Tinned and Aluminum Ware

Tinned ware is still popular in spite of the advent of newer materials. It has many advantages. As it conducts the heat rapidly, there is little danger of scorching food. It is inexpensive. Tinned ware has a base of sheet iron or steel and is coated with tin. A single coating makes the cheaper ware. "Blocked" tin or "retinned" ware is dipped several times.

The most attractive of all materials and the most durable is aluminum. It endures the heat and wears better than enamel, iron or tin. It is a splendid conductor, twice as good as tin and three times as good as iron. It takes more heat at first to heat aluminum, but once it is heated it retains the heat, and in the ordinary cooking processes, after the first heating, the gas or electricity may be diminished at least one-half. This means a saving of fuel and the food is not so likely to scorch in this type of utensil because the heat is evenly distributed. An aluminum coffee pot will keep that beverage hot longer than any other kind.

Aluminum can endure the highest cooking tempera-



An assortment of modern utensils shows a small cast aluminum preserving kettle, an aluminum griddle that needs no greasing, a copper saucepan and lid tin lined, a double steaming boiler of aluminum, double waffle iron and generous aluminum kettle

ture and is therefore suitable for frying pans, sauté pans, kettles, skillets and roasting pans. In fact, it is suitable for all utensils except those used for slow cooking.

While the initial cost is higher, all the facts must be considered: this metal, while as strong and durable as iron, does not rust and is much lighter. Nor does it chip, which is one of the drawbacks in using enamel.

The idea that aluminum vessels are dangerous for the cooking of foods containing acids is entirely erroneous. The laboratory of *The Lancet*, the English medical paper, says: "We are confident that aluminum as it is now made by reputable manufacturers is a suitable material for cooking vessels, and that it may communicate poisonous qualities to food in the process of cooking may safely be dismissed in view of the results of the practical experiments which we have recorded, showing that the metal is not appreciably acted upon in cooking operations."

The false bottom pie plate saves labor. An interesting sauce pot of copper is below and a copper fish boiler

The Care of Utensils

Cast iron should be rubbed with tallow and allowed to stand for a few days, then heated until the tallow is melted and washed in hot, soapy water and rinsed in hot water. It should then be dried and rubbed vigorously. Iron that is not to be used for a long time should be coated with tallow to prevent rust forming. Cast iron is reacted upon by hot acids and therefore tomatoes or pineapples, for instance, should not be cooked in such utensils.

Tinned ware one must avoid scratching, for this will uncover the iron base, which will surely rust. Clean with hot, soapy water or by boiling in a weak solution of soda. It should not be subjected to intense heat, for the tin will melt quicker than iron or aluminum. Therefore avoid drying utensils of this material on the stove.

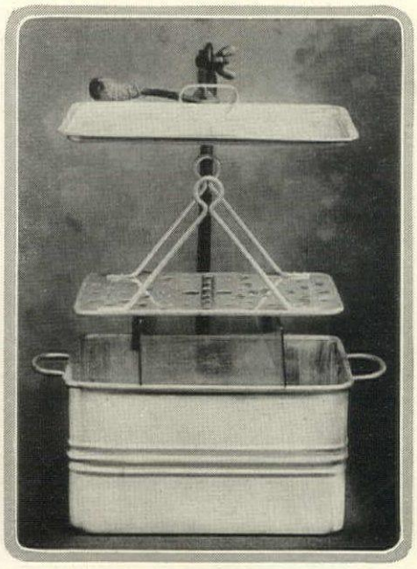
The care of enamel consists mainly of "don'ts." Avoid heavy blows, intense heat or subjecting a heated vessel to sudden cold. Chipped utensils should not be used, for they are dangerous and most certainly they should be discarded when the iron base is exposed.

Aluminum is more easily cared for than we have been led to believe. There is one caution, however, and that is against the use of caustic alkalies such as lye and ammonia and strong soaps that contain alkali, as they dissolve portions of the metal. Pure soap or non-gritty metal polishes are recommended as cleaning agents. The discoloration that comes from cooking foods containing iron or hard water is harmless and can be removed by powder or steel wool. When grease has been burned on the surface, boil the utensil for five minutes in a gallon of water to which have been added four or five tablespoons of oxalic acid crystals, after which wash carefully with plenty of soapy water.

Lips and Handles

How exasperating to try to pour liquids from a pan held in the right hand with the lip on the wrong side! This difficulty has been met for both the right and the left-handed cook by placing lips on both sides of most of the later designs.

A double roaster with rack raised



A roaster, steamer or boiler

Two practical boilers in agate, which last longest of the enamel wares, are shown here, one for asparagus, the other for fish

Handles are of various types. There are handles of different lengths on spiders, skillets and frying pans. The spider had originally four legs to keep it from the fire and an extra long handle for the same purpose.

The bail handle is a wire half circle that extends from side to side. the center sometimes being coiled to form a convenient bulk to fit the hand.

In other instances there is a wooden holder, while some have no extra means of catching hold of the wire. These handles have advantages over the long, protruding one. They take up less space in the cupboard and on the range and can be used either for the top of the range or for the oven. The projections on either side are known as ear handles and call for the use of both hands.

As aluminum is such a good conductor of heat, it is not adaptable for handles; therefore other materials are used. Aluminum pans often have hollow steel handles. Handle rest ears prevent the bail handles from coming in contact with the sides of kettles, while wood is employed on other designs. Birchwood is the hardest and is used on all utensils that do not come to the table. Ebony is used for table utensils.

One important feature to remember is that all handles should be attached smoothly to pans, so that dirt and grease do not lodge in the crevices from which it would be difficult to remove them.

The Two Covers

As to covers, there are two kinds—those that fit tightly and those that rest on the top of a pan. The loose covers are for quick boiling and evaporation; the tight ones are used for conserving heat and retaining moisture and flavor, as in braising and the self-basting roasters, where the moisture gathers on the lid and drops over the surface of the food.

One manufacturer offers pans and kettles with covers that are provided with strainers, which may be opened or closed. In such a pan one can drain the food by simply pouring off the water, the cover staying in place and holding in the solid contents.

With these facts to guide her, the bewildered bride's initial visit to the mystic mazes of the house-furnishing department will be much less terrifying. She will be more likely to furnish her kitchen from the standpoint of utility rather than esthetics.

Esthetic Copper

Speaking of the esthetic kitchen no mention has been made of copper because, for the average householder it is not a wise investment when the market offers so many more useful alternatives. True, nothing is more picturesque than a row of copper pots hung along a spotless white tiled kitchen wall! And yet, what an amount of polishing they require to keep in good, presentable condition! Moreover, they have to be periodically relined with tin to prevent contamination of acid foods. Only in very large kitchens, where a staff of cooks is maintained and special vessels used, is a complete set of

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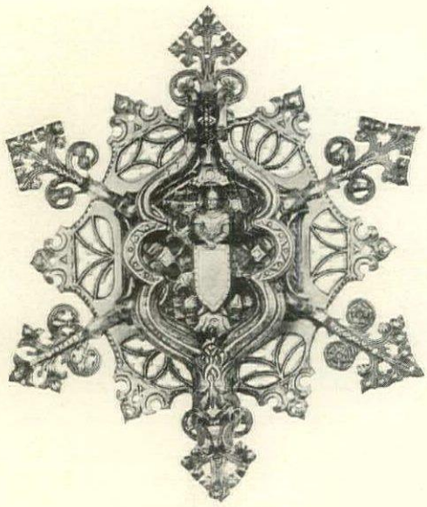


This unusual knocker is made of three metals—monel for the base, light bronze above it and iron for the overlay traceries. T. L. Koralewsky, craftsman

OLD HARDWARE FOR NEW HOUSES

The Revival of Medieval Designs Affords a Wide Selection—The Role of Hardware With Woodwork

GERTRUDE CAMPBELL

THE revival of hardware for decorative purposes in our 20th Century houses is merely the swinging back of the pendulum to medieval times, for we are rapidly realizing its value, and utilizing it for the beautification of our homes.

As interior woodwork is becoming more and more popular, the cabinet-maker is endowing it with hardware enrichments, each one of which conforms to the period details; and yet none savor of sameness, for the artist-smith realizes, as did our forefathers, that our doors should be made to harmonize with their surroundings. Consequently hardware is a necessary factor in decoration, and care should be given to the designing of escutcheons and all pieces of metal work that pertain to windows or doors. Fortunately for us, there are many fine medieval examples still extant, rich in quaint form and following quaint lines, for the smiths and engravers of those days lovingly put time into the selection and working out of good designs.

Early Designs in Modern Work

It was during the 12th Century that forged and curiously fashioned hammered iron was conspicuous in ornamentation. The Saxon and Norman smiths showed no little perfection in this branch of their calling, displaying the greatest skill and ingenuity in their designs. They often expanded the hinges into beautiful forms until sometimes they actually covered the whole door with elaborate combinations of beautiful and graceful scrolls.

Today these patterns form the basis for original designs, one of which, a rare pattern, is designed for an open mechanism lock, used on an outside door. This shows a snake for a handle, and all the working parts are exposed and entwined around a dragon's head, the key following the same serpent and dragon design.

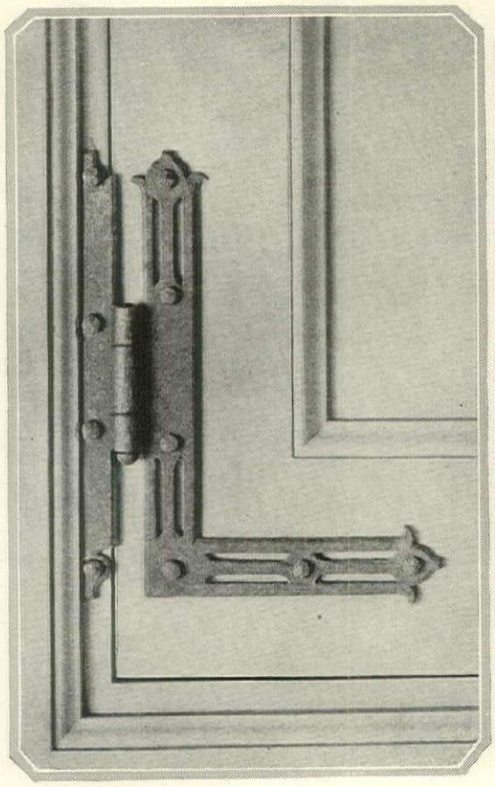
Often the decoration is composed of different tracings, overlaid plates being used in three different metals, the bottom being of monel metal, covered with light bronze (delta metal) and iron. One very interesting example shows a Crusader standing in the center, the door knocker being a dragon's head with tongue sticking out; you take hold of the tongue to lift the knocker.

It was in the 15th Century that hinges received special attention at the hands of the artist-smith. Examples have been found showing designs most elaborate and minute in character.

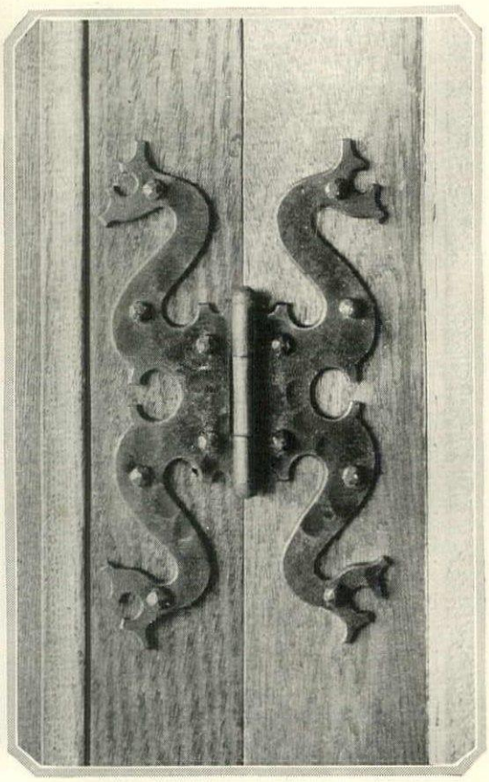
The Metals Used

Some of them are curiously composed of two or three layers of iron or other metal, each plate being cut differently to develop tracery and other kinds of work. There are capped trefoiled flowers placed directly in the center of trefoils, the whole being held in position by a nail driven through the center. These are used over a background of either gilded leather or cloth of some rich color, which has been introduced to act as a relief for the cut work.

This composite style is shown in Gothic architecture. Backgrounds for this type of hardware are absolutely necessary, as a rich subdued coloring brings out the tone of the metal to better advantage — brass or iron is particularly effective for this purpose. They also have the advantage of durability, a quality that is recognized by metal workers. But no matter what background is employed, the ornaments should always be shown in relief, and the design should be even



An elaboration of the Colonial strap hinge is found in this type wrought for a New England house by T. L. Koralewsky



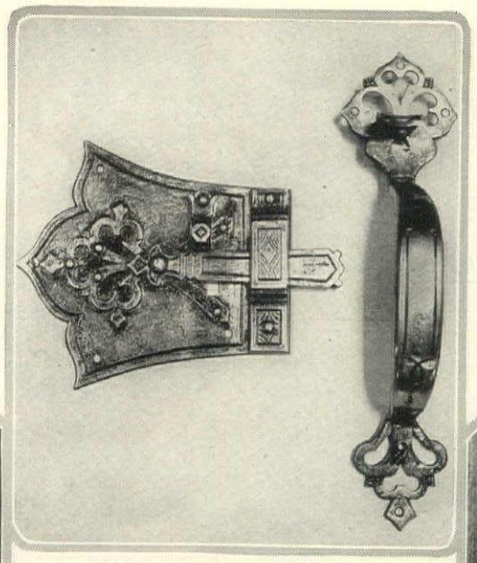
In the same house is found this hinge, an unusual modification of an old design done in wrought iron

in character, so equally balanced that no part of the groundwork stands out more prominently than the rest.

Naturally different processes were employed by the craftsmen according to the nature of the metal, and the character of the design. Some of the simplest of these came into existence during the 12th and 13th Centuries, and the reproductions today are particularly adaptable for our 20th Century homes. They were formed of one piece of iron, so cut and fashioned as to form a nail stem. This was cut, split and twisted into tendrils or other shapes while hot; when cool, it was ready to be affixed to the door with nails. There is a beauty in this style of pattern that justifies the reproducing of this old forged work.

The 16th Century brought with it particularly beautiful bits, especially escutcheons and door plates, often most ingenious and intricate in character, as well as elaborate in design. These also our clever craftsmen are reproducing for our modern day requirements.

Handle plates show a Tudor rose and thistle



An interesting design has been worked out in this lock and latch for a wooden door

The Italian Renaissance feeling is evident in this hinge designed by Koralewsky

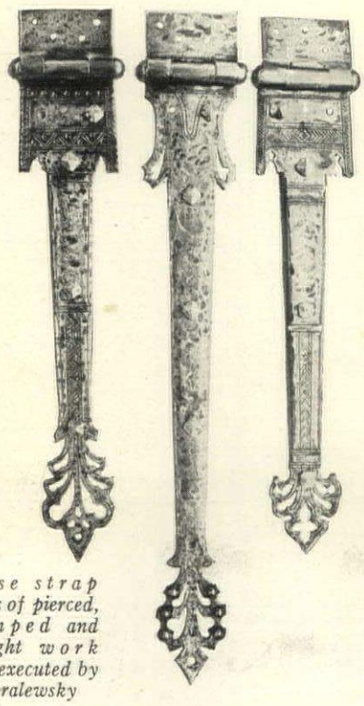
A monk surmounts these decorative handles

Pierced Work

Pierced work, which is also much used today, was very much in vogue during the Elizabethan Period. The escutcheons were usually formed of an arabesque pattern, an elaborate design with straps interlacing one another, and bolts passing through them. These were surrounded by a frame and the edges were bent or notched to resemble a roll of parchment. Other pieces of different character show there was a great variation in type, as birds, masks, drapery and foliage were often introduced. These, however, were not treated in the relief foliated manner of the Italian, but in flat bands, such as are particularly suitable for metal work of this description. The hinge, particularly, was carefully designed, and as today, formed a decorative addition to the door. Such designs were of an ecclesiastical nature, and were used principally for church doors and colleges. Today, when architects are bringing out beautiful, highly finished doors, the craftsman employs this method to give them an air of strength and stability that is artistically essential.

Stamped Designs

An entirely different character is found in the repoussé or stamped work, which we frequently discover in all branches of metal decoration. This treatment has the advantage of being adaptable to choice designs. The Italian Renaissance style of ornamentation is particularly expressed in this style, as it shows marks, festoons, grotesque animals, entwined with and surrounded by foliated scrolls, catching every gleam of light, and adding an irresistible charm. The crispness of the scroll work, combined with its boldness of outline, lends to it a novelty that is not commonplace, but beautifying to our homes.



These strap hinges of pierced, stamped and wrought work were executed by Koralewsky

A happy combination of brass and woodwork lent charm to the court of Empress Josephine. This is most decorative on dark mahogany or old English oak now so popular. Our craftsmen of today realize that well lacquered brass and woodwork make an effective combination and that metal enrichments are the most permanent form of decoration.

The unearthing of many a rare and supposedly out-of-existence model has enabled us to vary our standards by producing reproductions of many of the old ideas. It was many years ago that some old Empire molds, used before the Battle of Waterloo, were discovered casually, giving us a chance to recast cleverly chased patterns and remount them into a delightful series. Old blocks stored away in odd corners have also been brought to light and from them many a popular pattern has been wrought. Many of the old specimens that have been found in practically every country where the industrial arts have flourished furnish us with ideas that can be modified to satisfy the requirements of today.

It is astonishing when we realize from what a number of sources ideas can be gathered, for there is scarcely a spot in the country from which inspiration cannot be gathered. One of the most ingenious of our present-day craftsmen receives his inspiration from communing with nature! Truly, the modern artist-smith is vying with the master craftsman of long ago to produce wonderful examples of skill and workmanship in these days when hand-work is again coming into its own.

Legends and Old Hardware

Many of the old masterpieces have curious legends connected with them. One of the most interesting is that of the church of the Notre Dame in Paris, where the master locksmith Bicornet had agreed to supply the door with iron work by a certain day. He found that he had only twenty-four hours to complete the work, so he sold himself to the devil. Through the aid of this supernatural assistance, the door was finished in time. In one of the old doors, Bicornet introduced himself as a little man with two horns on his head and a fish's tail.

Thus metal work opens up a large field from which to collect for our homes. There are locks and keys of wrought and chased iron, filigree work cut in as if the material were as soft as ivory. While the type of house governs our selection of hardware, cast and wrought iron, bronze and brass have wonderful decorative possibilities that should not be overlooked. The standard finishes—natural, polished or dull, verte antique, lemon or brush brass—will depend upon the color of the wood to which this decorative hardware is attached.

PLUMBING FOR THE SMALL HOUSE

The Simple System Developed by the Emergency Fleet Corporation Affords a Basis for an Easily Constructed, One-Stack System

WILLIAM C. TUCKER

WITH the introduction of the emergency program of ship construction, after this country entered the war, it became evident that there would be serious congestion of the housing of the workers employed, and Congress conferred upon the Emergency Fleet Corporation powers to meet this situation. An expenditure of $40,000,000 was authorized for this purpose, which amount was later increased to $75,000,000.

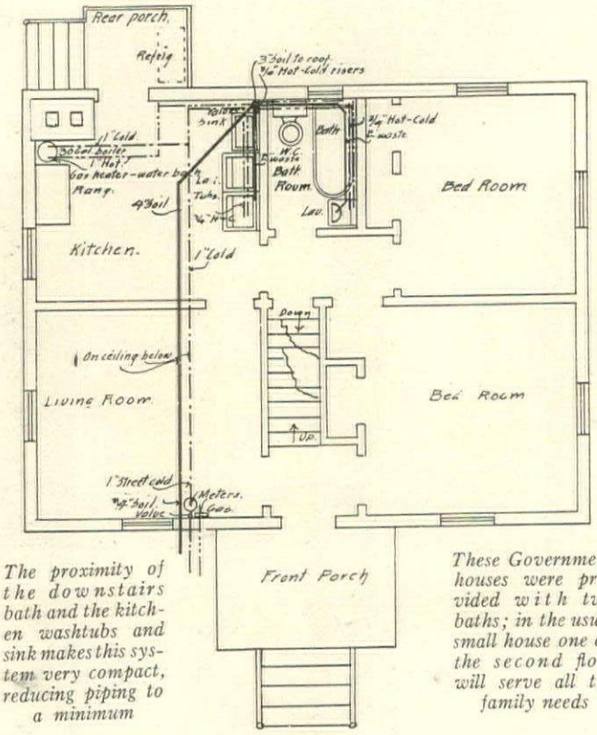
The small houses as designed by the Fleet Corporation for the different projects were generally about 30′ x 23′. The number of small houses in these projects totaled 9,762, of which Hog Island alone had 1,989 either bungalows or those of two stories and cellar, generally constructed of brick or stucco and with slate or composition roofs. Those at Hog Island cost about $3,704 each. The houses were built either isolated, semi-detached or in groups of three, four or five, but rarely in large groups.

Government Plumbing

In designing the plumbing for these buildings a number of important items had to be kept constantly in mind. The specifications of the National Housing and other commissions had to be diligently followed and had to fit in with those of the designing office. It was the general desire to follow the local State plumbing regulations in designing the work. All material employed upon the plumbing work was purchased by the Government, forwarded to the storehouses at the different jobs, and issued as the work progressed. It was the most earnest desire and wish of the Government that the occupant become the owner of the dwelling he occupied and every inducement was made to make this possible. With this in view the plumbing was designed most simply and direct, and it was so installed that each building was complete in itself, and thus could be purchased by its occupant at any time. As it developed, it proved to be an almost ideal system of one-stack plumbing for the small house.

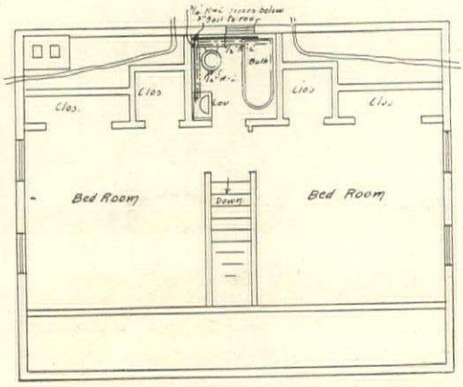
The plumbing was designed in the most economical manner so as to keep the first cost of the building down to the lowest figure. To accomplish this there were important reductions made in size and quality of material employed, some of which were great departures from customary practice. This was partially brought about by the scarcity of material itself, and also the necessity for designing so as to bring the items of manual labor down to the smallest quantity.

There are shown in the three cuts herewith plans and section of a typical two-story dwelling, such as was built generally at most of the projects. These dwellings were usually built of brick or stucco, were provided with a cellar, and had a roof either of tin or composition material, and were finished inside in a satisfactory manner. They were extremely small but most compact and quite livable, and every foot of space was serviceable. The arrangement of the bathroom and kitchen adjoining each other as shown on the first-story plan is excellent from the plumbing viewpoint. The position of the laundry tubs and sink is good. By this arrangement there are no long runs of pipes, particularly the supplies.



The proximity of the downstairs bath and the kitchen washtubs and sink makes this system very compact, reducing piping to a minimum

These Government houses were provided with two baths; in the usual small house one on the second floor will serve all the family needs



The soil riser of extra heavy cast iron occupies a corner of the kitchen and interferes in no way with the kitchen equipment. It extends straight from the cellar to roof without bend or offset, receiving the soil and waste branches from the different fixtures. The soil is 3″ in diameter, a size made necessary primarily by the scarcity of pig iron, but a change from the usual size of 4″ which is compatible with good designing and perfectly safe. This small size for the soil riser, however, should not be carried too far and should not extend beyond two stories.

Bathroom and Laundry Equipment

The location of the bathroom on the second story directly over the bathroom on the first story is good designing, and most economical; it simplifies the plumbing in runs of pipe. The soil riser is in the corner of the room; immediately adjoining it is placed the closet.

In small houses, the laundry tubs should be placed in the kitchen immediately adjoining the kitchen sink, and the waste should connect with the waste from kitchen sink. They should be provided with hinged covers, covered with zinc, with catch attached to wall to prevent falling. The tubs should be two compartments and set 36″ above the floor to top, and of size either 24″ x 40″ or 24″ x 48″.

Because of the cost the kitchen sink was rolled rim, enameled iron with integral back, size 18″ x 24″ or 24″ x 30″, good sizes for the small house. It should be set about 1″ below the top of the laundry tubs so that all refuse may be brushed directly into the sink. The supports for the sink should be wall brackets of strong pattern and securely bolted to the wall. The faucets for all plumbing fixtures should be of the compression variety, so that repairs may be easily,

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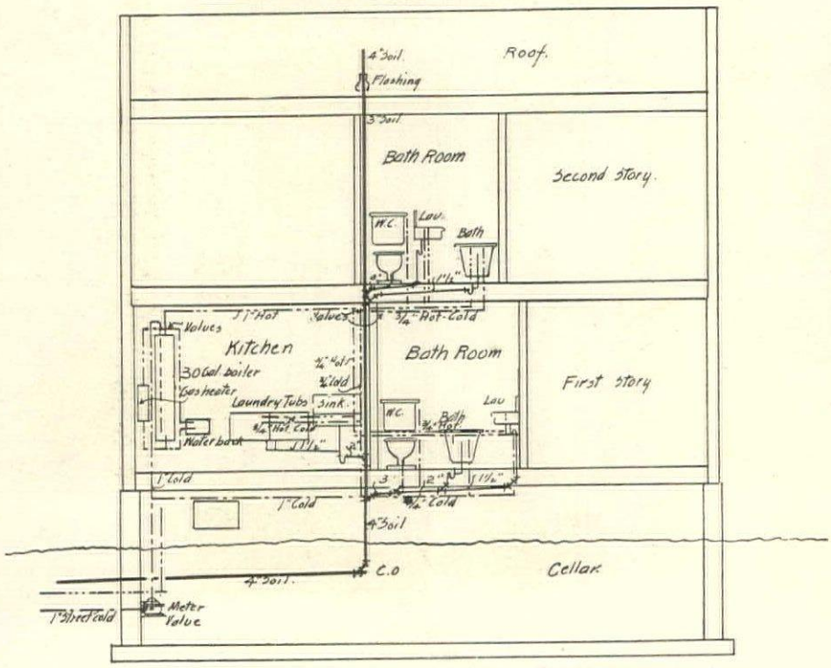
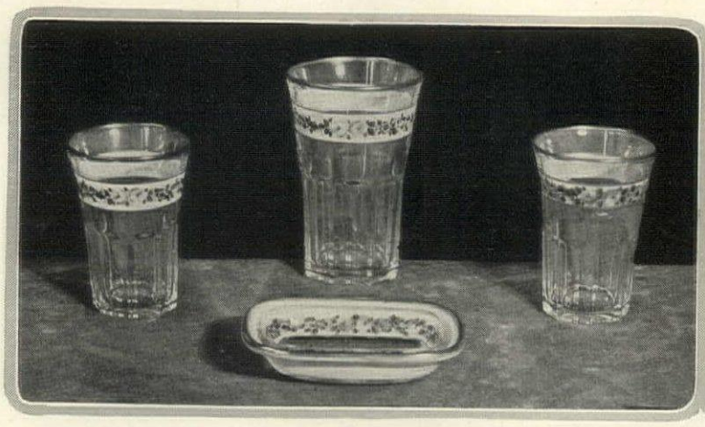
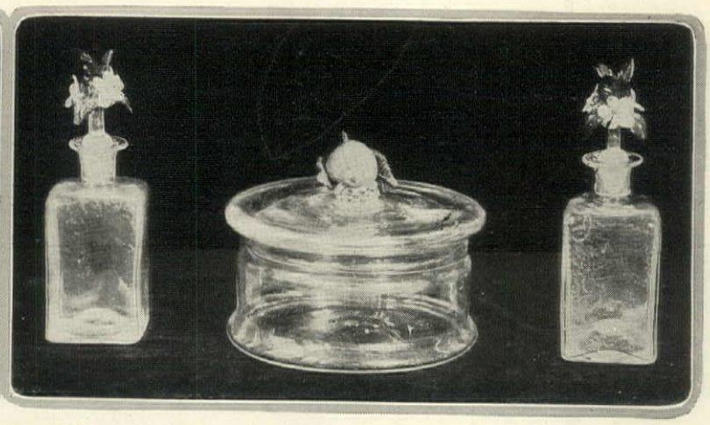


A cross section of the house shows the complete system with the hot and cold water piping indicated and all fixtures in place

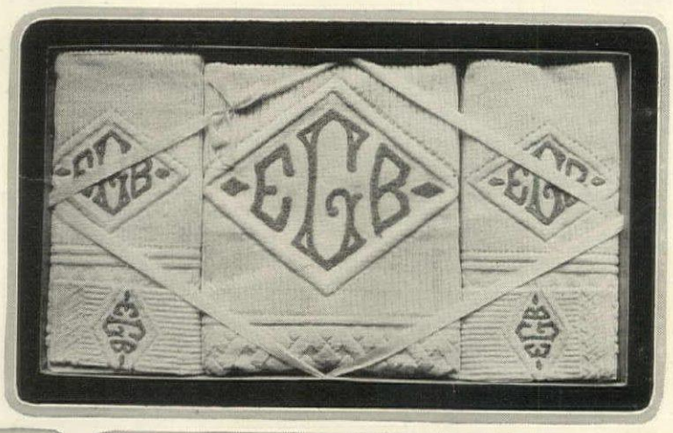
A band of blue between gold lines decorates this set of toilet bottles. Labels are in gold. $2.50 each, or six for $12.00. Small pomade box to match, $3; cold cream jar, $3.50; large powder box, $5



A set of two glasses and one tall tumbler with soap dish to match comes with a band of tiny flower decoration. The set complete comes for $5.25



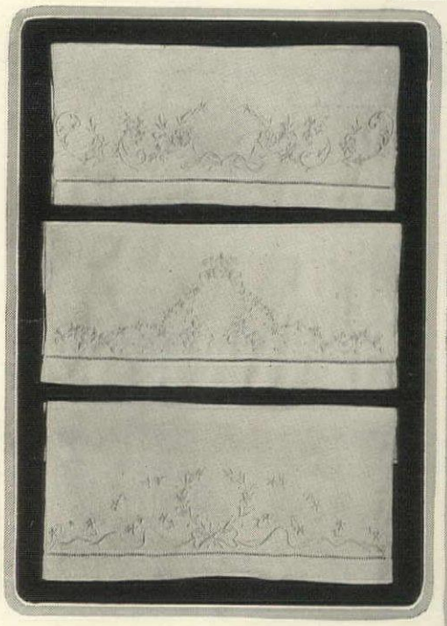
Clear white Venetian glass powder jar with colored fruit handle, $3.50. Square toilet bottles of Venetian glass are reasonably priced at $5 the pair



A five-piece bath set in heavy Turkish toweling consists of two bath towels, a bath mat and two face cloths. Set complete with monogram, in any shade, $8.50

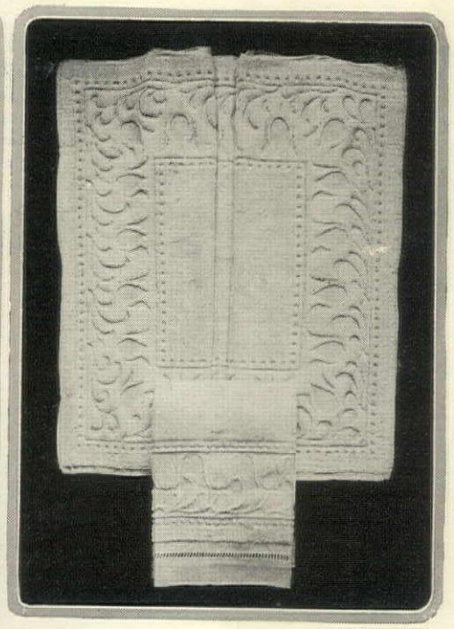
BATHROOM ACCESSORIES

Which can be purchased through the House & Garden *Shopping Service*



A guest towel of unusually pleasing design comes with hand embroidery in huck or bird's-eye. The towels measure 15" by 24". $1.35 each

This commodious, strongly made laundry hamper is of stout wicker enameled white. It is 28½" high, 16" wide and 14" deep. The price is $7.25



On a background of light blue or pink is a border of white tulips in this bath set. Mat, 27" by 44". Towel, 27" by 48". Towels, $2 each; mat, $4.50

THE GARDENER'S CALENDAR

July — *Seventh Month*

To postpone its going to seed, shade the lettuce with slat screens

Another way of shading lettuce is to support boards along the row

Put poison on the cabbages before the worms get a start at them

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Today I have grown taller from walking with the trees, The seven sister-poplars who go softly in a line; And I think my heart is whiter for its parley with a star That trembled out at nightfall and hung above the pine. *Karle Wilson Baker.*		1. Do not neglect the necessary pruning of the early flowering shrubs after they have finished flowering. Remove some of the old shoots at the base and reduce the number of the thin weak interior branches.	2. Sweet peas must not be allowed to become dry at the roots; heavy mulching is preferred to surface watering. When necessary the ground should be well soaked. Use a stick to determine the penetration of the water.	3. The main shoots on the dahlias should be reduced to three. Close cultivation will keep the shoots from increasing. The plants must be disbudded. Do this regularly if you want to have really high quality flowers.	4. The potatoes should be sprayed once more with arsenate of lead to destroy late hatchings of the potato beetle' Early potatoes should now be ready for use; dig them only in such quantities as you can use.	5. Do not fail to keep up sowings of those crops that require seeding, such as beans, corn, cucumbers, lettuce, etc. If the weather is dry and hot, water the drill thoroughly. This should be done before putting in the seed.
6. Keep the cultivator working steadily. Deep and frequent cultivation will relieve to a great extent the necessity of artificial watering. Be sure to work the ground after each rain so as to conserve the natural moisture.	7. Do not neglect the flower garden. Keep all the spaces between the plants well loosened up to admit air to the soil. The tall flowers, especially, should be staked, and when this is done, remove all dead stems.	8. Set out some plants of the late plants of cabbage, cauliflower, kale, Brussels sprouts, celery, etc. Dig deep trenches for them, adding plenty of manure. Water the plants for several days or until they start to grow.	9. Why not sow cover crops on that waste land or in the orchard? This is the most economical means of soil restoration. Corn, rye, clover and beans are good for this purpose and make excellent summer cover crops.	10. The time the climbing roses should be looked over is after they have finished flowering. Some of the old woody shoots can now be removed at the base, and the lateral shoots can be reduced somewhat, improving their growth.	11. If you have fruit trees it would be greatly to your advantage to start now to get acquainted with summer pruning. This is the accepted method with fruiting trees and it should be attended to at this time to produce results.	12. Weeds! We must make war on them now. This is the time to kill all obnoxious growths as they are now in full development. Early morning is the best time to destroy them, afterwards raking them up in the evening.
13. The last sowing of corn should be made at this time. Use both the very early and medium varieties. Plant several rows quite close together so that in late fall they can be protected, if necessary. This will increase the amount grown.	14. Don't wait for blight to destroy your plants before you start spraying. Melons, cucumbers, tomatoes, celery and other soft plants are subject to blight and should be sprayed with Bordeaux mixture.	15. Rutabagas, beets and carrots for winter use should be sown now. Sow in the drills and thin out to the required distance. In dry weather look out for green flies, and if attacked, spray with tobacco solution.	16. After the outside roses have finished flowering, some attention should be given to the bed to improve the quantity and quality of the fall flowers. With a fork apply a liberal top dressing of bone to the bed as fertilizer.	17. This is an excellent time of year to look over the trees on your grounds. Any minor repairing necessary should be attended to. Paint all scars, remove all dead wood. Any trouble should be examined by an expert.	18. After the fruiting period is over the cane fruits should be examined very carefully. First remove all the old fruiting canes and then tie the new canes in position if care is taken. These will be your next year's producing canes.	19. Keep a sharp lookout for caterpillars of all kinds. All these pests are very destructive at this time of year, but there is little excuse for their damaging anything as they are easily destroyed. Most easily done with a torch.
20. What about some fall peas in the garden? Don't think because you failed the first time that it is not practical. Use manure in the trench and for good results use the round type of pea such as New York Market.	21. During the dry weather that usually prevails at this time, it would be an excellent plan to study the different types of irrigation. Sooner or later you will have one of these rain machines in your garden. Do it now.	22. This is the time of the year when the chrysanthemums in the greenhouse should have some attention. Frequent feedings with liquid plant foods are advisable. Use various materials so as to give a well-balanced food.	23. Cool nights and hot days are mildew and blight breeders. If the leaves are infested, they should be picked off and then the plants sprayed with a strong solution of copper. Sulphite of potassium is best for mildew.	24. What about next winter in the greenhouse? Now is the best time to start some of the vegetables for forcing. Cucumbers, tomatoes, mushrooms, New Zealand spinach, parsley, etc., give the best results.	25. The melon plants should be fed freely with liquid manures. First make some holes around the hills so that the material will reach the roots, then lay boards under the fruit. This will assure you much better melons.	26. The planting season is again here. Evergreens of all types may be moved now. Be sure to use plenty of water in this work, and where possible, spray the foliage in the evening for the first few weeks. Good results will follow.
27. Why not start a number of perennials from seed now? This is the economical method of raising these plants in any quantity. If you have no frame to carry them over in, they can be protected during winter with boards.	28. Carnations in the field must not be neglected. It is on the condition of these plants that the flower crop of next winter to a large extent depends. Cultivate the ground well and keep the plants pinched back.	29. Keep the runners removed on the strawberry bed. This is also an excellent time to set out new beds. If this is properly attended to, they should produce next season. Spray with Bordeaux if the leaves are blighted.	30 Some flowers for the greenhouse should be started now, such as stocks, calceolarias, cinerarias, calendulas, etc. These are but a few of the many flowers which can be started now for finishing in the greenhouse.	31. Sow several rows of beans rather closely together so they can be easily protected in case of an early frost. Use water in the drill to hasten germination, and keep the ground around the plants stirred deeply.	**This Calendar of the gardener's labors is aimed as a reminder for undertaking his tasks in season. It is fitted to the latitude of the Middle States, but should serve the whole country if it be remembered that for every hundred miles north or south there is a difference of five to seven days later or earlier in performing garden operations.**	

THEY give a pajent, I think they calls it, over to East Ellsworth las' week, to celebrate the foundin' o' the village back in 1719. Some o' the rich summer folks started it, an' it must've cost 'em a pile, what with the rig-outs for the actors, the refreshments, an' all. They took it powerful serious, too, them New Yorkers, an' told us how we owed it to our great-granddads to show we ain't forgot all they done for us by startin' East Ellsworth. I reckon it don't make much diff'rence to them that's dead these hundred years an' more, whether we gives a pajent or not; but we likes to keep the summer visitors happy an' spendin' their money, so we says "Sure" when they asked us. It was fun, too, after we got started. One day they was a sham fight with the Indians, an' I like to died a-laughin' at Hen Pilikins, with a tommy-hawk in one hand an' a scalpin' knife in t'other, a-whoopin' through the brush after old man Elkus, who was dressed up like one o' them Pilgrim Fathers. Hen he ain't much on looks even in his reg'lar clo'es, but fixed up as a Indian—wa'l, a hoss that seed him jes' took one look an' bolted. Mebbe them two ol' rascals couldn't git over the ground, too—the las' we seed of 'em they was a-headin' straight for the East Ellsworth House, an' goin' strong!

Old Doc Lemmon.

A nitrate of soda solution is good to stimulate the growth of the crops

Prune the flowering shrubs as soon as they have finished blooming

Staking and tying the tall flowers is a necessary protective measure

The large tomatoes are best for the main crop

Young seedlings may be transplanted into boxes now. Keep the surface of the soil well stirred

All nests of the tent caterpillars should be burned. A kerosene torch, or paper, may be used

Flower pots under the melons will help their ripening

Reproduction of XVIII Century English Mahogany Side Table shown in a Georgian Interior.

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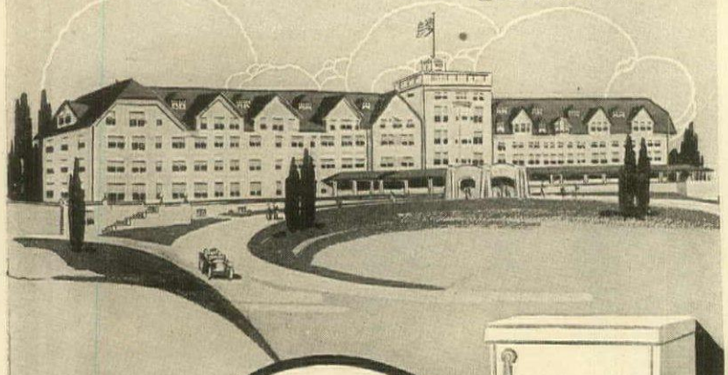

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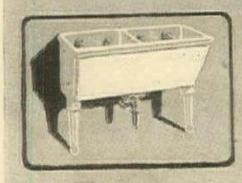
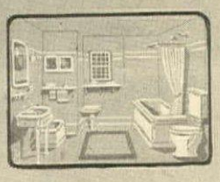
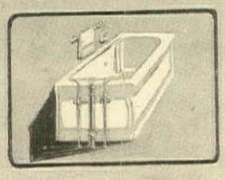






A native Indian jeweler of Delhi. From a drawing in the Victoria & Albert Museum, London

Collecting Antiques *of* India *and* Persia

(*Continued from page* 19)

stage where everything Asiatic is classed as either "Turkish" or as "Chinese." The field here for collectors is a broad one and naturally embraces a myriad of objects. Private collections and public collections of the arts of Persia and of India, including those of Ceylon, are growing apace. Good things and fine things are appearing in public sales and are still to be picked up in antique shops by the discriminating one who has taken the trouble to study the subject. Fortunately, the collector now has at hand such excellent books for reference as the various works by Ananda Coomaraswamy, Vincent Smith, Martin, Birdwood, Havell, Hendley and others.

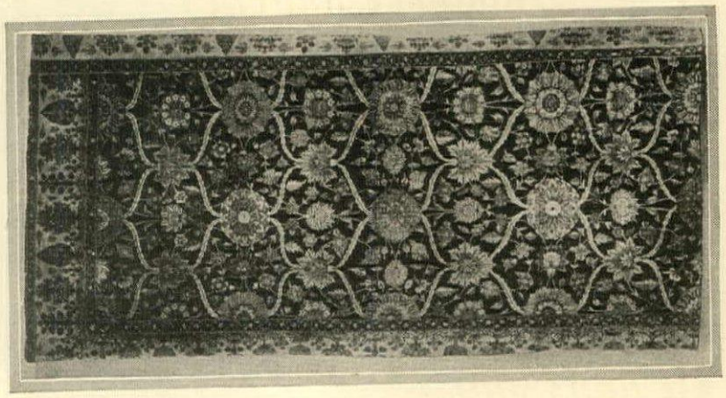
Of Persian *objets d'art* an anonymous writer has said, "The arts and crafts of Persia have suffered terribly from the state of misrule. Always artistic by nature, many beautiful arts were theirs, the secret of which has been forgotten through the years of civil war and trouble. Among them the exquisite lustreware, charming in design and coloring, is now difficult to obtain. The enamel work for which they were once famous is a lost art; formerly tiles of this work, exquisite in color and beautiful in pattern, were freely produced, and many wonderful specimens have been saved from ancient ruins, and many are still the glory of mosques and shrines; the predominating color was a very beautiful turquoise blue in various shades, and a red-golden lustre which gave the work a peculiar iridescence. Jugs and basins in this enamel work have been saved, exceedingly beautiful in form and pattern. Silver work and brass work was an ancient industry; very little is done now. Carved wood, inlaid with ivory and mother-of-pearl, is still made to some small extent, also seal-cutting. The Persian art which flourished in ancient times influenced Greek, Roman and Byzantine art, and was the father of Saracenic art and architecture, which has travelled far since its birth."

Persia has never been famed for its textiles. Not only the embroideries and printed cottons, but the marvelous rugs which stand supreme in beauty. The old rugs of Persia were ancestors of the carpet of other lands. In this connection it is worth noting that the Persians never made themselves ridiculous by the application of inappropriate design. You will not find an old Persian rug patterned with formal bouquets tied with blue ribbons, suggesting a gift being trodden underfoot. A Persian floral patterned carpet will suggest flowers and verdure in their wild state as the stroller might chance to find them.

Although the impress of the art of the Chinese ceramicist and of the shawl-weavers of Cashmere exerted some influence upon the Persians, still the art of Persia from earliest times has retained a national distinction. Nearly all art objects from the earlier periods now to be met with date from the reign of the Shah Abbas the Great (1586-1628) when the native art manufacturers reached their greatest degree of excellence. Thence onward came the decline.

We have only to consider the fact that artistic ornamentation was applied to innumerable objects in daily service to realize how widely diffused was the taste for art among the Persians. They have truly been always an art-loving people. Someone has aptly remarked that every home in India is a nursery of art, and I think this must once have been true of the homes in Persia. Apro-

(*Continued on page* 52)



A rug of the finest quality Indian workmanship. It dates from about 1580

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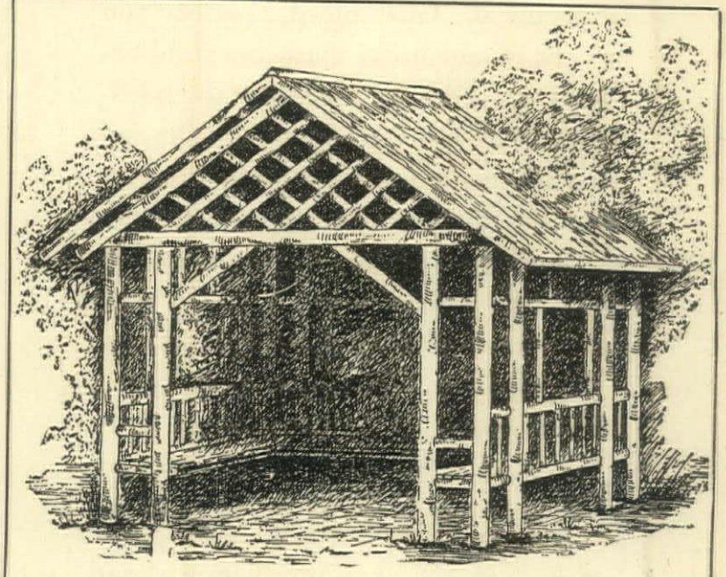

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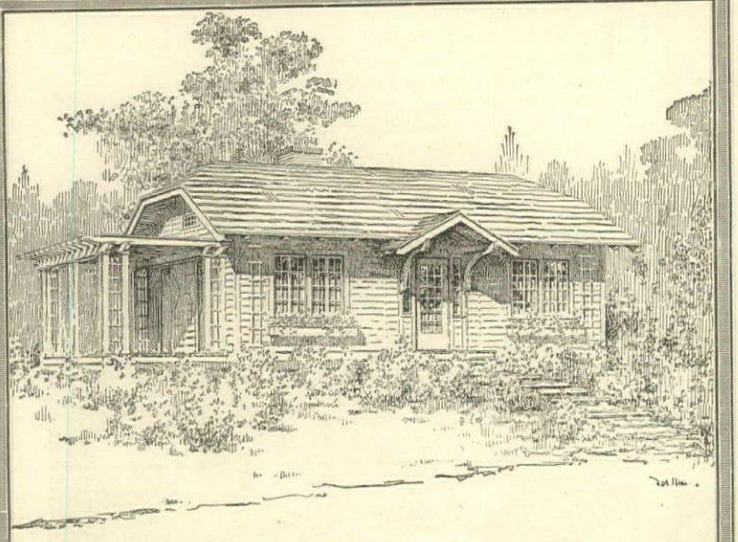

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Collecting Antiques *of* India *and* Persia

(*Continued from page* 50)

pos of Persian ornament it may be remarked that the native artists have always delighted in varied and symmetrical patterns of great intricacy. External beauty, too, seems rather to have been sought than intrinsic thorough excellence of fabrique, excepting, of course, the products of the Persian looms and the works of the masters in metal.

As to Persian pottery, it has always been more or less of a puzzle to antiquarians. The ancient pieces in perfect state of preservation are exceedingly few and rare, and all have been recovered from ruined areas. There yet remain vast areas to be excavated by enterprising antiquarian expeditions and later efforts are sure to be productive.

Old Lustre Faience

The ancient lustre faience dates back many centuries. Its genre was carried down as late as 1586. The finest Persian ware resembles Chinese porcelain somewhat, having a white ground with azure blue decoration in bold free designs. The paste is hard and the color is not blended with the glaze. Later specimens of this genre have less good design, blending color, and a glaze showing greater vitrification.

A second sort of Persian faience is thicker, shows a departure from Chinese influence somewhat, has a softer and more porous paste, is brighter in the blue, a less even glaze and less well-drawn design. Red enters, as also relief and gauffrures.

A third sort of ware is denser and harder, of blackish color on a white ground, thick glaze, and some pieces have been varnished with single color. Such pieces in this genre as exhibit figures in the decoration show these without faces, which would suggest that this class of pottery was the product of Persian potters of the Mussulman Sunni sect, a sect more rigidly opposed to presenting the human face in art than that of the Shiahs.

A fourth sort of ware is white and translucent of still harder paste, and bearing no marks or makers. I have only seen this ware in small pieces. It is rare and is usually styled *porcelaine blanche de Perse*.

A fifth sort of faience is also translucid, very thin and ornamented with lacey designs.

The ruins of Rhages have yielded examples of the sixth sort of faience, a common pottery of reddish clay varnished with single color, and all somewhat in imitation of the celadon porcelain of China. The green and bronze varnish is often very beautiful. Some of these pieces have designs in relief and gauffrures.

The faience tiles of Persia are among its most interesting and beautiful ceramic remains. Most of these tiles date from such Seljuk or Moghul rulers as Malik Shah (1072), Hulaku Kahn (1256) and Ghazan Kahn (1295).

India has never produced anything like a porcelain. Even pottery of the glazed sort rarely appeared previous to the Mussulman tile products, which tile products were the forerunners of the modern glazed wares fabricated in Multan, Jaipur and Bombay. However, unglazed pottery has been common throughout India for countless centuries.

In speaking of Hindu and of Buddhist art Ananda Coomaraswamy writes, "I do not forget that in almost every art and craft, as also in music, there exists in Hindustan a complete and friendly fusion of the two cultures. The nonsectarian character of the styles of Indian art has indeed always been conspicuous; so that it is often only by special details that one can distinguish Jain from Buddhist *stupas*, Buddhist from Hindu sculpture, or the Hindu from the Mussulman minor crafts. The one great distinction of Mughal from Hindu art is not so much racial as social; the former is an art of courts and connoisseurs, owing much to individual patronage; the latter belongs as much to the folk as to the kings."

The alluring arts of the East are well worth one's study, well deserving of one's enthusiasm. Perhaps the illustrations of some of the antiques of Persia and of India here reproduced from photographs of some of the fine examples to be found will awaken an interest in the subject in some who chance upon them. I only hope the world holds more Major Kyttyles of revered memory, and that you, too, may have the good fortune to be brought into communion with such treasures as made the major's home vie with our conceptions of the palace of Aladdin, treasures which in time brought even the Pickhams to forgive the major his diaphanous-tailed goldfish, to feel no longer the sting of the insignificance of their poor little gilded minnows.

The Cottages *and* Houses *of* French Canada

(*Continued from page* 25)

stopped against well molded corbels on the gables, often the only pieces of cut stone in the building. The chimneys are sometimes finished with little molded copes of quite Gothic character. If there is a single chimney, it occupies the apex; if the house is double, the two chimneys rise up on each side of the gable, and are connected by a parapet wall. The gable parapets are very high and are boarded or shingled on top. Wrought iron "S" anchors are often used to bolt in the principal roof and floor beams. The cottage from Montreal shows the double chimney and anchors. The Chateau de Ramezay has quite a row of anchors along the front.

The gable form is not really well adapted to a snowy winter climate and the high parapet is probably a tradition from the town houses, where it was of value as a fire partition. So in the later cottages we find that it is discarded and the roof is taken over the gables to form a deep verge. The whole gable end, above the line of the eaves, is now often lined in wood and shingled. Along with this verge treatment comes a great extension of the bellcast eaves. Back and front they are stretched out to the utmost limit of practicable construction and form a roof over the narrow gallery. The next step was to stretch a little further and support the eaves with posts, when we get the typical deep verandahed priest's house of so many Quebec villages. Quebec has a good verandah climate. Here is shelter from snow in winter, and in summer, a gathering place for old and young. Sometimes the gallery is double, and there is an interesting type found in the Ottawa valley in which a narrow gallery, sheltered by the deeply projecting eaves, is taken right round the house.

The attic room is lighted by small, plain dormer windows with pitched roofs, either gabled or hipped. They are set low on the slope of the roof and so do not break the skyline of the house. The roofing is usually of shingles. Many of the churches and of the larger houses, however, have rooms covered with squares of tin, laid diagonally. This weathers with time to beautiful shades

(*Continued on page* 54)

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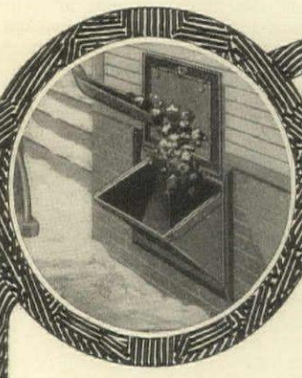

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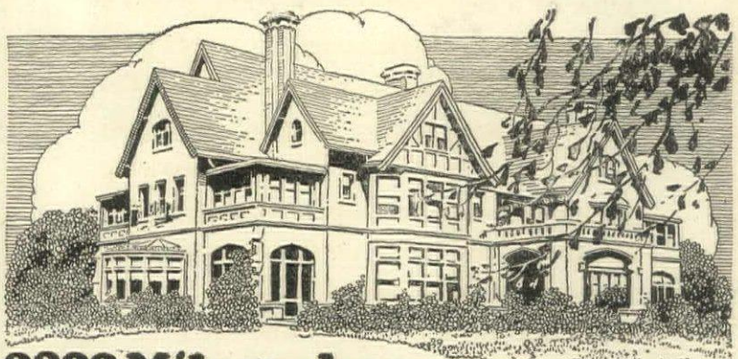

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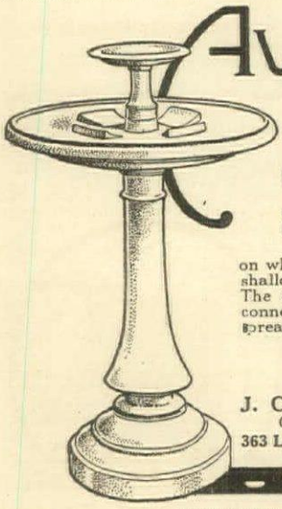

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The Cottages *and* Houses *of* French Canada

(*Continued from page* 52)

of brown, dull green and gold, like nothing so much as the scales of a great carp, and these tin roofs are one of the most beautiful and most interesting features of Quebec architecture. It has been stated that they were made of the tin containers used for export from England. This seems a possible explanation, for tin is not found in commercial quantities in Canada, and is not used as a roofing material in Europe.

Enlarging and Placing

When a house became too small, the usual method seems to have been to add to the length, so that houses are sometimes found of double length. A wing was sometimes added at the back, at right angles to the main building. The simple, oblong shape is, however, one of the characteristics of the type.

The houses usually stand close up to the road, with no garden, or at most only a very small one in front. The garden, with its vegetables, tobacco plot and fruit trees is usually at the back. This arrangement, like so many others, is the natural outcome of the climate. When the deep snow is on the ground, the shorter the distance from the front door to the road, the better.

The larger houses in the country are in two stories with often two additional floors in the roof. Though not so interesting as the cottages, they yet have a solid, simple quality which is refreshing in contrast with the flat-roofed iron-corniced aberrations which are too often taking their place.

Religious Houses

The most interesting of the larger buildings are the houses of the religious orders. In them a simple but very effective type has been produced, based in the main on the simple renaissance of Henry IV. They are two or three stories high with an attic low down on the roof, and are planned in long simple wings, with a dome over the central block. Ornamentation is confined to an occasional niche for a statue, or a little wooden fleche set on the roof. The walls are of rubble, with stone surrounds and shutters to the windows. The verticality of the windows is strictly preserved and there is no attempt at picturesqueness or ornamentation. Yet honest building, good proportion and a big roof are in the result more beautiful than elaborate architectural designs. The general quality is of great sobriety, as befits the object of the buildings. They look like what they are, and they look fully capable of facing all the rigors of a Quebec winter.

Of the churches it is not possible to write now. They form a group of great architectural interest and distinctive character, though many of the most interesting have been lost and their places taken by modern buildings of no great beauty. They are usually aisleless, with very large roofs and a slender picturesque steeple set on the roof at the western end. They have eastern apses, above which is often set a little fleche. Curiously enough, though the typical house is of stone, the typical old church is of wood. In many parishes possibly a stone church was too difficult a problem for the local talent.

A Native Style

The old buildings of the Province of Quebec are one of the few genuine vernacular styles of the American continent. Though their roots may be traced to old France, yet in their present form they are the outcome of Canadian conditions. They are not, like so much modern architecture, mere adapted copies of European work, they have no trace of the drawing board and the T-square. They are a native style, simple no doubt, and lacking in the finer graces of craftsmanship, but well built, well adapted to the country and with that charm which so usually accompanies honest and direct effort.

Landscape Plans *for the* Small Place

(*Continued from page* 23)

autumn. A clump of arborvitæ screens a space which could serve as a small drying yard. Dense vines cover the rear fence, forming a background for a succession of flowers—poet's narcissus, bleeding heart, coral bells and speciosum lilies.

In the main turf panel, large patches of snowy white and violet crocuses come first. These are followed by early yellow tulips. Near the terrace are blue grape hyacinths and orange crown imperials.

In May the panel is framed by hundreds of stately lavender-blue *Iris pallida*, and near the terrace a combination of purple wistaria and iris, orange trollius and deep yellow azalea.

Next come rows of pink Oriental poppies. Then the center of interest moves to the terrace where blue larkspur, Harrison's yellow roses, light blue forget-me-not-like masses of anchusa, early pink and white phlox and climbing tea roses of creamy yellow and pink, uphold the dignity of early summer.

It being now midsummer, the garden becomes quietly green, relieved only by anthemis and the late lemon lily. The respite, however, is of short duration, for the phloxes, in hand with masses of gypsophila, presently fill out the garden again with a cool combination of lavenders, pinks and cloudy whites, which linger until the speciosum lilies and Japanese anemones foretell approaching autumn with its helenium, New England asters and monkshood.

On the sunny side of the house there is a space for a tiny rose garden, with brick walk and low bird basin. Surrounding it is a hedge of dark Japanese yew. On one side the roses are red and white; on the other, pink and coppery yellow. Around the circle is a border of baby polyanthas. The few kinds selected are of the choicest and hardiest —climbing teas, moss, hybrid perpetuals, and everblooming hybrid teas.

This third planting costs about $267.-55, divided as follows: evergreens, $73.70; deciduous trees, $13.75; deciduous shrubs, $28.85; vines, $19.50; bulbs, $14.40; perennials, $86.35; roses, $31.

Now that the pictured dream is transfixed in concrete form, there remains the practical question of cost. The lists show the quantities of the plants needed to carry out the plans in their fullest perfection. Supposing that rigid economy is necessary, these totals can be decreased without sacrificing the essential elements of the design. It is hardly advisable to curtail the quantities or sizes of the plants, but by taking more trouble, the following reductions can be effected:

Plan No. 1. Substitute 10 *Evonymus radicans* from side of house for 10 prostrate junipers across front. Omit screen of poplars, and wait for shrubs to grow. Omit *Chrysanthemum uliginosum*, six peonies, hemerocallis from front of shrubs around lawn. Raise the following plants from seed: forget-me-not, English daisy, larkspur, cosmos, calendulas, ageratum. The amount saved is $32.28. This makes the original estimate of $106.48 dwindle to the sum of

(*Continued on page* 56)

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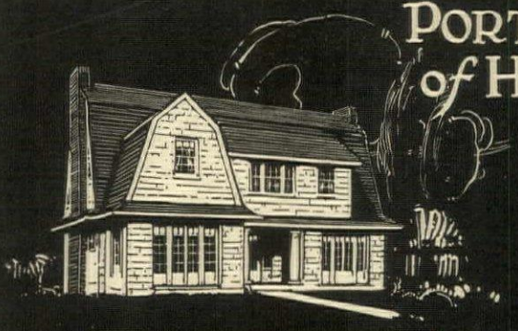

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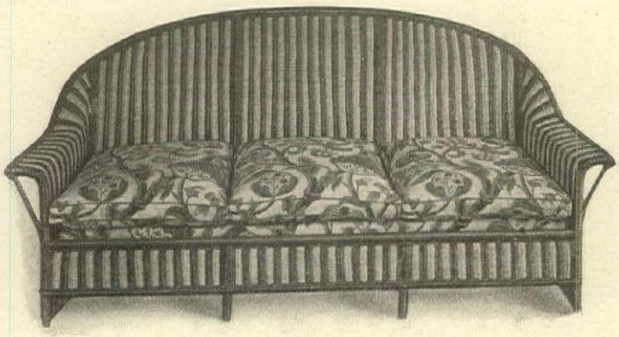

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Landscape Plans *for the* Small Place

(*Continued from page* 54)

$74.28. Raising the perennials from seed will take another year of time with considerable skill and care, but it can be done. Another way of effecting a reduction in the cost is by collecting wild plants. This is more easily managed, if sufficient care is taken not to allow the roots to dry out.

Plan No. 2. Omit half the roses on the fence. Collect in the woods ferns, hemlocks and larch (but not street trees), junipers to take the place of Mugho pines, laurel to take place of leucothoe, spice bush, and wild grape. Raise these perennials from seed: arabis, aquilegia, foxglove, Oriental poppy, larkspur and helenium. The amount saved is $50.75. This brings the original estimate of $188.55 down to $137.80.

Plan No. 3. Omit box edging around turf panel and taxus hedge around rose garden, substituting arabis and 30 plants of Japanese barberry. Omit roses except climbers. Plant these perennials from seed. Oriental poppy, larkspur, *Helenium autumnale*, and *Helenium autumnale rubrum*. This cuts the original estimate from $268.55 to $172.35. The items of labor, loam and fertilizer vary so greatly that it is not possible to give a general estimate. Suffice to say, that the grounds about a small place may be developed in quite an elaborate manner without the expense becoming prohibitive.

The continuation of the planting list given on page 21 is as follows:

46. Phlox varieties. 15″ apart. (A) L'Evenement, early pink, with the larkspur. 5 plants; (B) Elizabeth Campbell, salmon overlaid pink. 10 plants; (C) Jeanne d'Arc, late-flowering, pure white.
47. *Chrysanthemum uliginosum*, Giant daisy. Individual flowers like Shasta daisy, borne in tall clusters like New England aster. 5 plants, 18′ apart.

PERENNIALS (Autumn)

48. *Anemone Japonica*, Japanese anemone. 12″ apart. (A) White, 15 plants; (B) Pink, 30 plants.
49. *Aster Novae-Angliae*, royal purple New England aster. Tall, vigorous. 10 plants, 12″ apart.
50. *Helenium autumnale*, sneezeweed. Tall, showy, the most glorious autumn yellow yet not coarse like the sunflowers. 20 plants, 12″ apart.
51. Hardy chrysanthemum. Small yellow button variety. 6 plants, 12″ apart.

ANNUALS

52. Cosmos. Early pink and white. 6 plants, 2′ apart.
53. Calendulas. Sulphur yellow. 12 plants, 12″ apart.
54. Ageratum. Light blue. 24 plants, 8″ apart.

Kettles, Pots *and* Pans

(*Continued from page* 43)

copper utensils advisable. One might perhaps use copper for sauces or fish. Copper has one advantage, however: it lasts forever and copper utensils practically become heirlooms.

Nor have we mentioned earthenware, glass or porcelain utensils, for the simple reason that each of those subjects requires an article in itself and they will be considered at a later time. Certainly the modern kitchen glassware used for cooking has opened up an entirely new field to the housewife and the variety of porcelain utensils at her command is legion.

If for no other reason than that it adds to kitchen efficiency and reduces expenses, the housewife should acquaint herself with these points about cooking utensils. She will buy with more understanding and appreciate the possibilities of her equipment. Moreover, she should investigate the new kinds of utensils as they come on the market. The proof of the kettle is in the cooking. Try the new articles as they are advertised.

Apply to your kitchen the same up-to-date methods that a man applies to his office. When equipment wears out, throw it away and buy new. A well-equipped kitchen is a costly investment at first, but it is the most paying investment you can make in the house. And in the equipment pots and pans play an important rôle.

Plumbing *for the* Small House

(*Continued from page* 46)

quickly and cheaply made by the householder himself.

The water closets were vitreous china, wash down with syphon jet action. The seats were hinged, either of birch or oak reinforced, and were provided with hinged covers. The tanks were low down, vitreous china, set 40″ to top from floor, well provided with a ½″ supply. Tanks had covers which were bolted down.

The lavatories were of enameled iron 12″x21″, with full depth front apron, and 8″ integral back. The lavatory was supported by concealed wall hangers. The faucets were low down compression with china index handles. Supplies were ½″.

The bathtubs were of enameled iron inside, and were painted outside after being set. They had a 2″ roll, were either 4′ 6″ or 5′ long, 2′ 2″ or 2′ 6″ wide, set 22″ high, and were provided with combination compression faucets, index china handles and had ½″ supplies.

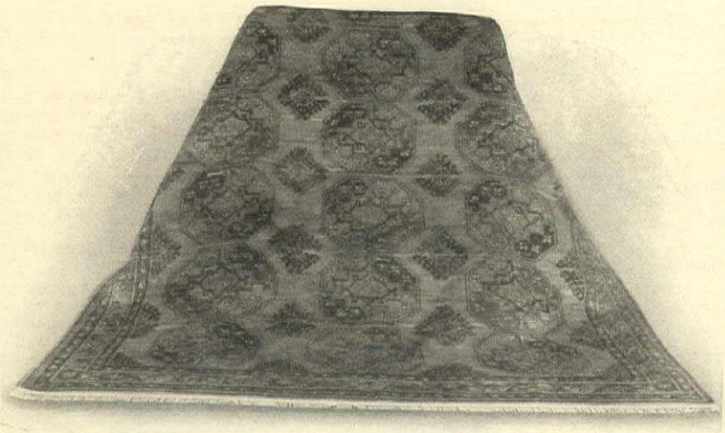
The bathrooms are small but most compact, and the size and arrangements of the fixtures were the result of much thought and study. It was made a practice to place the window so that a child, in case of emergency, could reach to shut it.

The extra cast-iron drainage system as shown upon the plans was simple and direct, connecting with all the fixtures by proper waste branches. The main soil riser was 3″ and extended from cellar to roof, increasing at roof to 4″. The horizontal run in cellar from soil riser to street sewer was 4″ in diameter and had no house trap. At the house wall was provided with a brass screw cleanout. All the waste branches of 2″ or less were of galvanized steel pipe.

The cold water supply system consited of either a 1″ or ¾″ street main, depending upon the number of bathrooms to be supplied, and taken from the main in the street. Inside the house at the front wall were located a valve and meter. From the meter, the house main was extended on the cellar ceiling, from which were taken branches to the kitchen boiler and the bathrooms on the first and second stories. Valves were provided to control the kitchen boiler, the sink and the laundry tubs and each bathroom. There were no control valves at fixtures.

The hot water system consisted of a thirty gallon galvanized steel boiler, to which was attached a gas water heater of simplest type. The boiler also had a water-back connection either to kitchen range or heating furnace. From the boiler was taken the hot supply, which ran to all fixtures where necessary through the house.

The plumbing in these small dwellings has been most carefully thought out for cheapness and simplicity, and so installed that the householder could make repairs quickly, simply and with but little expense. They were also thoroughly built so that upkeep expense could be kept at a minimum.



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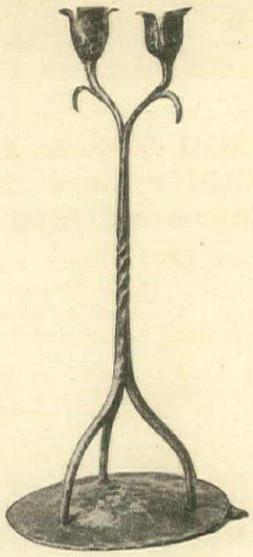
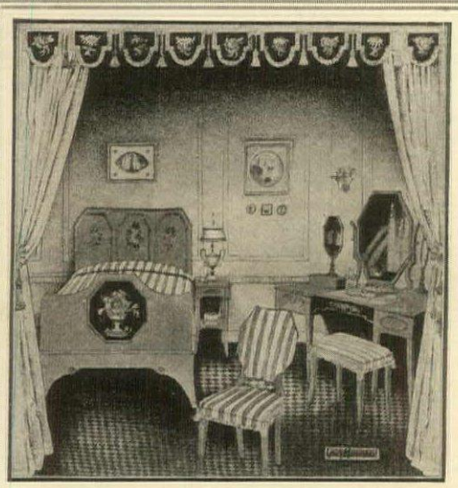


Something unusual for the unusual room



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The Vegetable Garden *in* July

(*Continued from page* 40)

manure, or any material of this kind may be used, and if dry weather prevails at the time of mulching it is a good practice to water the plants thoroughly before applying the material.

We have now reached that time of the year when we must look forward to our winter root cellar and its supplies. So many stop gardening in July, which is one of the most important planting months of the season, as most of the green crops and some of our root crops are started now. If we have kept our faith with the garden we should have on hand a plentiful supply of young plants of those crops that require setting out at this time for winter storage, such as cabbage of the different types—red, Savoy or the large winter keeping kinds—cauliflower, kale, Brussels sprouts and celery.

Most of these plants are set out in ground that has already finished an earlier crop and for that reason some consideration should be given to the fertilizing of the soil. If possible, trenches should be located where the plants are to be planted and manure can be spaded under, or lacking this, a good commercial fertilizer can be worked into the soil. Lift the seedlings with as large a ball of earth as possible; a thorough watering a few hours before transplanting will make for success in this. After setting, the plants should be watered freely, to settle the earth around the roots. Shading for a few days is very helpful and is quite easily accomplished by placing boards above the rows. These can be supported by small stakes and should be a few inches above the tops of the plants. Papers or shingles stuck into the ground will be found satisfactory for shading.

In the small home garden it is possible to employ many methods that are not possible commercially. One of these is always to do the transplanting in the evening; another is to sprinkle the plants very lightly every evening for several evenings or until they show by their strong upright foliage that their roots have become established.

If for any reason you haven't a supply of these very necessary winter crops, the young plants can be purchased quite reasonably from local florists, and you cannot hope to make the garden a real factor in the household next winter unless you make an effort to set out these plants now. Rutabagas, turnips, beets and carrots for storing next winter should be sown now and the best plan is to sow several rows of each at one time.

Lettuce of Quality in Summer

Lettuce, whether of the curled, heading or Romaine sort, is unquestionably one of our most desirable products of the garden. To the beginner, and in some cases to the advanced gardener, it has always been a big problem to grow really good lettuce in summer, for being a cool crop, it runs to seed very rapidly during hot dry weather. This can be largely overcome by furnishing the plants with the many elements they require. Above all the roots must be kept cool. Make certain at planting time that the earth is rich in plant food and loose to a considerable depth, and apply heavy surface mulches. Deep stirring of the ground cannot be practiced with lettuce, as you can't get close enough to the plants to do much good. Light sandy soil will not grow good lettuce and this is equally true of soils that are too heavy. Where these conditions prevail it will be necessary to remove some of the soil, replacing it with a rich mixture of three parts chopped sod or top soil, to one part well decayed stable manure; a trench about 1′ wide and the same depth will be ample. Lettuce must never be allowed to become dry at the roots, so watering must be practiced with care. Don't wet the tops any more than absolutely necessary or the water collecting in the head will cause it to decay; this is especially true when the plants are heading. It is also a good practice to shade lettuce during the hot dry weather of mid-summer; a wide board placed over the row will serve very well. In some cases the planting of summer lettuce is practised in partially shaded locations such as the north side of a wall or building, or between the rows of pole beans, but burlap shelters erected on stakes a foot above the plants will reduce the percentage of the losses from plants seeding.

Summer Bugs and Diseases

At this season of the year, gardens frequently suffer from the attacks of various plant enemies or diseases which are often the result of poor growing conditions. In gardens that were improperly prepared, poorly supplied with plant food, or where the plants are unduly shaded or other conditions are bad, bugs of all kinds flourish. In fact, such gardens are invariably destroyed by insects or disease. In good gardens, where the soil has been studied and supplied with its proper needs, such attacks can be readily overcome. In other words, the plants have the vitality to fight the bugs and diseases.

The three principal troubles at this time are blight, mildew and insects. The remedies are quite simple but in all cases should be applied before the plants are weakened by the attacks.

Blight is due to the attacks of minute parasites which puncture the foliage. Preventive measures are preferred, so keep the foliage covered with Bordeaux mixture, and leaves that are infested should be removed entirely.

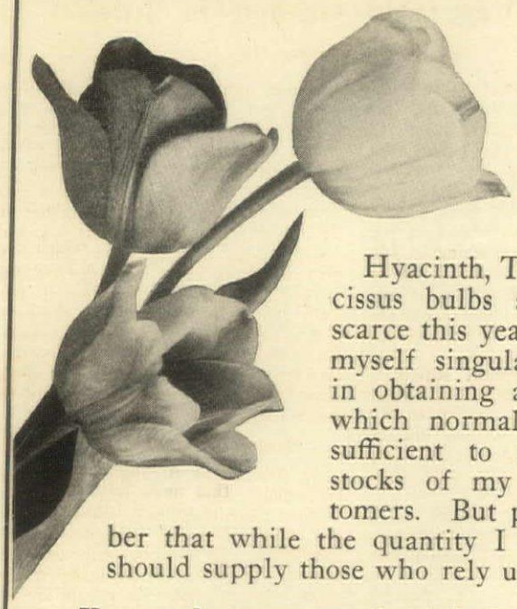
Mildew is a collection of spores on the foliage which give it the appearance of a gray-white covering. The leaves should be dusted with flowers of sulphur, or some of the standard preparations which are on the market for this purpose.

Insects can be divided into three general classes to make them understandable if anyone cares to. Those that eat and which are the easiest of all insects to destroy, can be killed by covering the leaves with some poison; arsenate of lead is preferred as it shows very clearly on the sprayed leaves and is not so dangerous to the foliage as the other poisons. Insects that puncture the bark and also the sucking types must be destroyed with contact sprays, the standard tobacco sprays being the best for this purpose.

Don't neglect to gather the vegetables when they are of the best quality. After your table has been well supplied, and the garden is still one of plenty, gather the crops and can them for winter use. Always keep the fact before you that there is but one short period in the growth of a vegetable when it is all quality, and make a practice of canning your crops at that stage. Few will be willing to go back to the commercial canned goods if they once get the habit of preserving their vegetables at the proper time.

Saving the Fruit Crops

Arrangements should be made now to preserve the garden fruit as it ripens; most of the failures in canning are chargeable to the use of fruit that is passé. Fruit of all kinds should be firm for canning, for fruit that is old quickly develops acids and not only spoils quickly but is rancid even before canning. All the small fruits will soon be ripening and the early peach crop is not far off. The point in mind is to have everything ready so that when the various fruits come along they will not be wasted.



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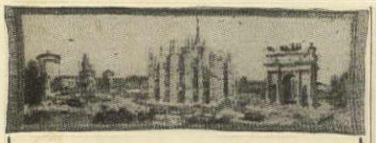

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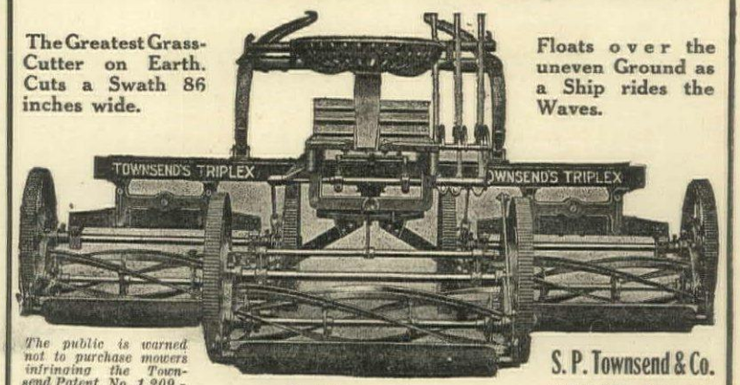

The public is warned not to purchase mowers infringing the Townsend Patent, No. 1,209,-519, Dec. 19th, 1916.

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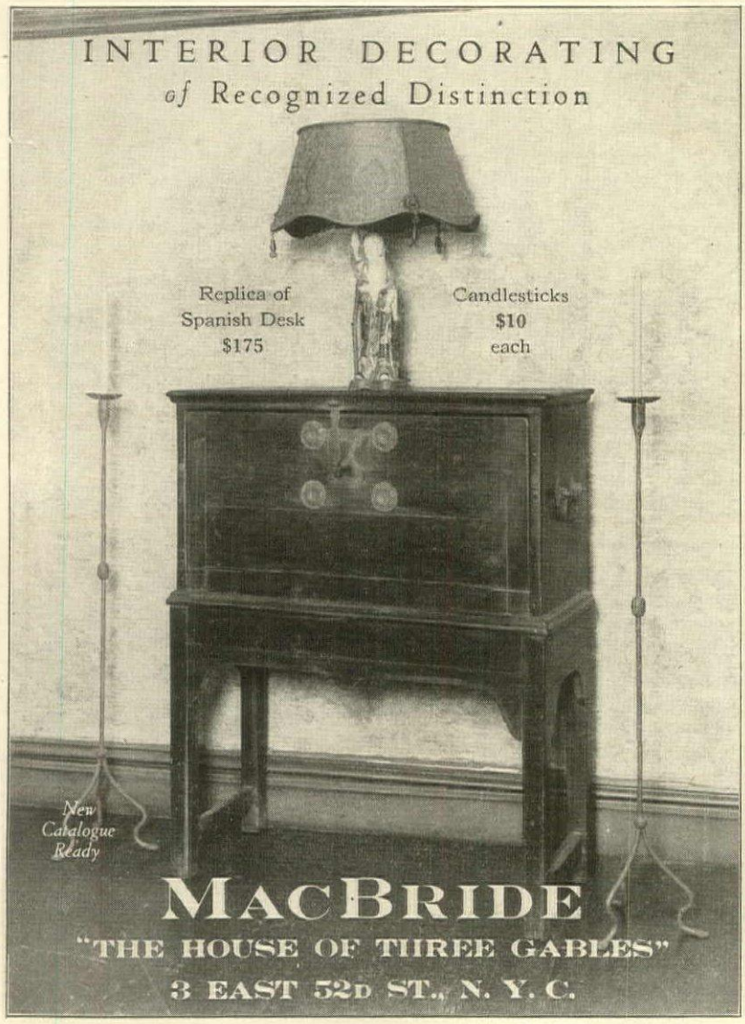


The Embargo on Your Flower Garden

(*Continued from page* 34)

Our gardens will not be ruined or despoiled. There are many splendid things in this country, not yet widely known, which will be available for more general use. There are many native things which have never been fully appreciated, and have never been developed by plant breeders and hybridizers, which offer almost unlimited possibilities. It is rather illuminating, for instance, to think of what foreign growers have done with the rhododendrons, and of what we have *not* done with our native mountain laurel.

Undoubtedly the greatest argument against American production of many of the things which have been grown abroad heretofore is the uncertainty in the situation. And this is somewhat similar to those things said in regard to the production of potash during the war. We have sources from which to produce it here. But those who might have produced it were very shy about going into the matter and starting an American potash industry when they did not know what day the war would stop and importations from the German potash mines might be again brought in, at a lower figure than potash could be produced here. If the plant embargo existed in the form of a tariff, there would be something definite to go on. As it is now, the ruling may be repealed at any time. The American grower as a result feels that he stands on quicksand, that at any time the bottom may give way under his feet.

In a word, then, the effect which the plant quarantine is likely to have on your own garden is this: There will undoubtedly be a very great shortage during the next few years of many things which heretofore have been in plentiful supply. Particularly fruit trees, broad-leaved evergreens, trained formal plants, such as pyramidal boxwood, bulbs, azaleas, and roses. The prices on these things will be higher than they have been before. Possibly in the past they have been too low. Nursery stock in general has been sold too cheaply, frequently far below the actual cost of production. This has not been a benefit to the American gardener. It has been the direct cause of much poor stock, and poor service, and resulted in a great deal of dissatisfaction which has discouraged the growth of gardening in America.

Early Summer in the Peony Border

(*Continued from page* 13)

have done so much to increase the treasures of our gardens. Enthusiasts of other countries have been busy to good purpose, too. Every American peony lover, at any rate, will know the story of our own John Richardson and the peonies of his Dorchester garden, of H. A. Terry of Crescent, Iowa, and of George Hollis, of South Weymouth.

At present the stress seems to be more and more on the production of single and the so-called Imperial and Japanese types. And it does, in truth, seem as if the possibilities of new double forms must have been quite exhausted. Of the herbaceous peony alone there are perhaps five hundred or more really distinct named sorts. I am not ready to join that modern cult that would discard all double flowers merely because they are so. I can, I think, make room in the garden for them all.

These various types beginning with the single and running through the successive stages of doubling, as the stamens become gradually changed into petaloids until the full double rose type is reached, are shown in some of the accompanying illustrations

Concerning the culture of peonies little need even be said, as very little culture is necessary. I must confess to being a sort of reckless, law breaking gardener myself. Anyhow, as I have had to do about all the planting and cultivating with my own two hands, I have learned to skip that part of the gardening books that tells how the earth must be disemboweled as a trench is prepared and all this subsoil carted away and fresh top soil and tons of manure carted back to take its place. In the beginning the strip of land set apart for the border was fertilized, plowed, harrowed and stone-picked exactly as the adjacent land was prepared for a lawn. Then when there was a peony root to be planted, a hole some 2′ deep and wide was dug, into which a couple of shovelfuls of old manure were thrown and mixed with as much top soil, taken up alongside. Over this mixture another shovelful of soil was spread, and the peony root so placed that the eyes were 2″ below the adjacent undisturbed surface of the bed. Next a stout stake inscribed with the date, name of the variety, and the grower's name who supplied the root, was put in place, and the hole filled. In very dry ground water should be supplied.

During the growing season weeds are kept down and the surface of the bed is given an occasional stirring with a cultivator hoe.

Architectural Paintings *and* Etchings

(*Continued from page* 30)

The ruins of the Coliseum at Rome seem to contain the slumbering soul of the mighty empire, the zenith of whose grandeur it typified. Aside from the beauty of the ruin, it moves powerfully the person whose imagination and intellect love to dwell on the past. It is the "antique reliquary" of Poe's splendid poem. Painters and etchers have been inspired by its personality.

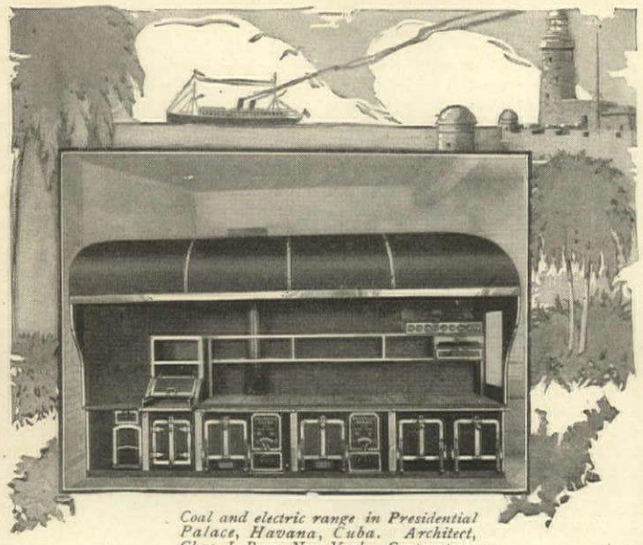
Eighteenth Century Venice, as depicted by the broad canvases of Guardi and Canalletto, has a personality in which romance mingles with religion. The inspiration which it gives to the painter is identical with that which it gives to the poet.

On a rugged crag stands a Scottish castle, baring its face to the stern elements, as staunch and weather-beaten as the character of the Scottish race. Here is a personality calculated to inspire the pencil of a Brangwyn or the brush of a Cameron.

By the side of the Ganges, at the crest of a broad stairway, arises an Indian temple, while at the edge of the river ascend columns of smoke from the funeral fires of the devout. The scene personifies the subjective soul of the Hindu religion—the spirit of Nirvana.

The personality reflected in architectural paintings and etchings is not that of an individual, but that of an age, or a race.

And so it comes that one whose four walls are adorned by them cannot, in his thoughtful moods, be lonesome, for he will be conscious of the presence of that which speaks to him, as with a human personality, of the glories and achievements and hopes and romances of the past.



Coal and electric range in Presidential Palace, Havana, Cuba. Architect, Chas. I. Berg, New York. Contractors, Tiffany Studios, New York.

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Deane's French Range

pictured here, is composed of two coal-burning units and one using electricity. An electric broiler is built in the Russia iron plate shelf and a charcoal broiler is provided at the left-hand end. The range itself is built of Armco iron with bindings and trimmings of polished steel. A substantial hood of Russia iron, with a wire reinforced, glass pane in the right end panel, disposes of food vapors through a ventilator.

This extraordinary range, with others, both large and small, but of the same high grade, is shown in our Portfolio. A copy will be sent you on request.

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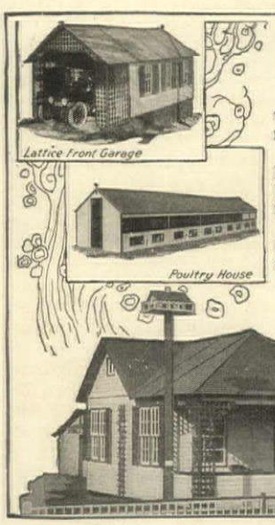

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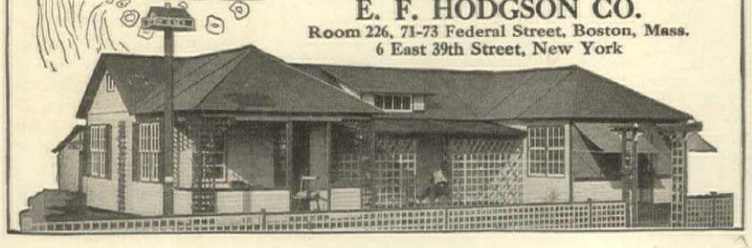

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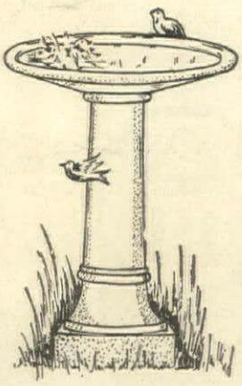

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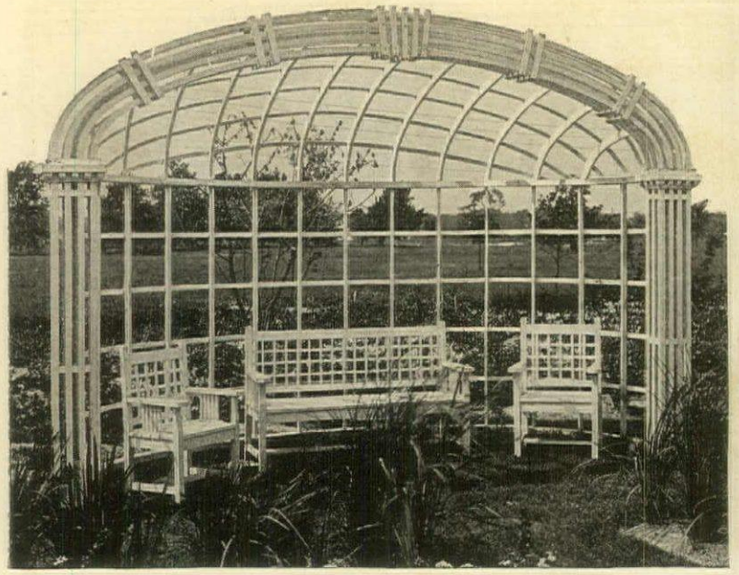

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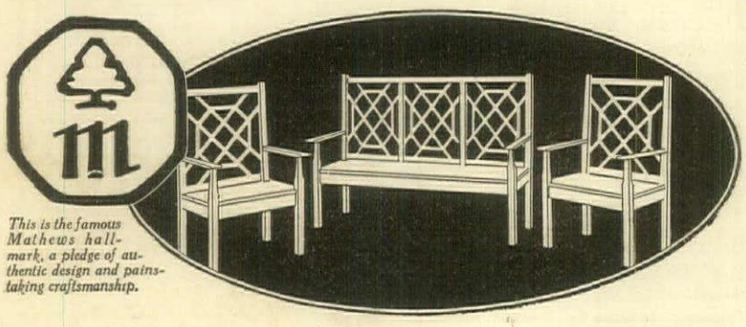

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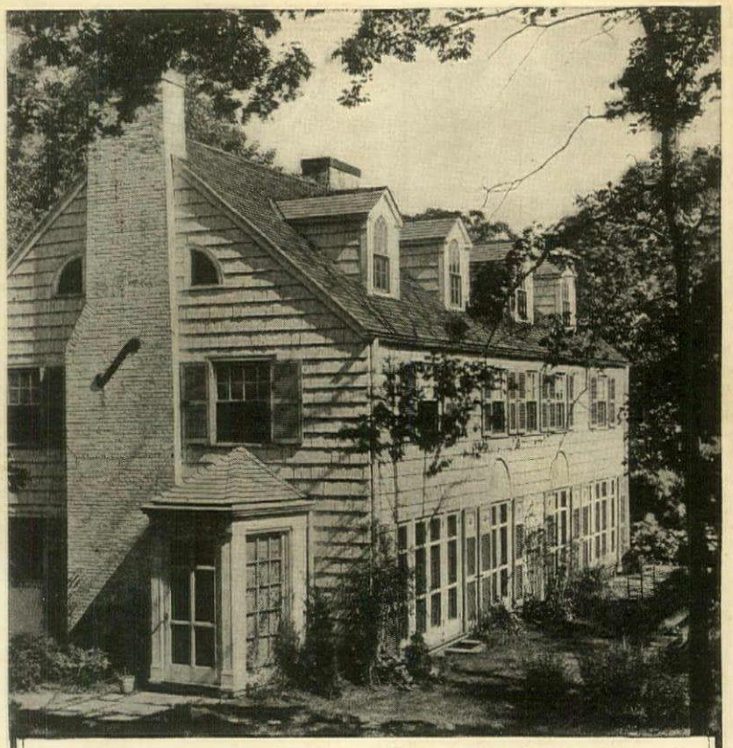

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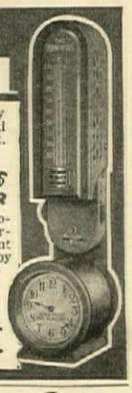

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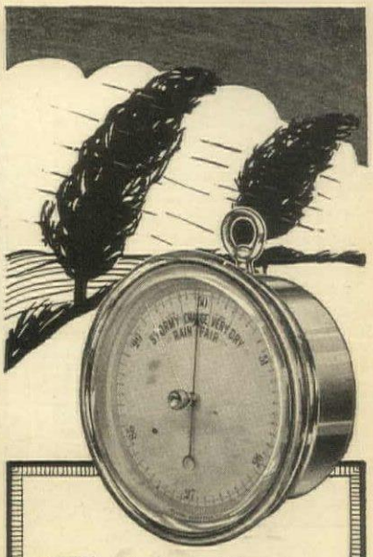

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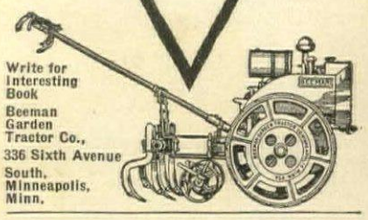

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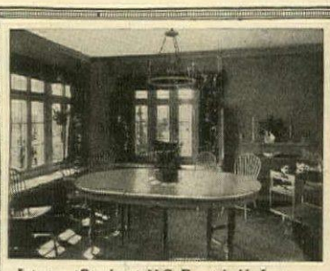

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